THE CIRCUS BEGINS

'No-drama' mayor pressing shaky case against sheriff ${\tt P8}$

LIVING THE DREAM

Black power begins in elementary school P11

TECHNO REIGNS

Marke B. reports from the Movement Detroit festival P29









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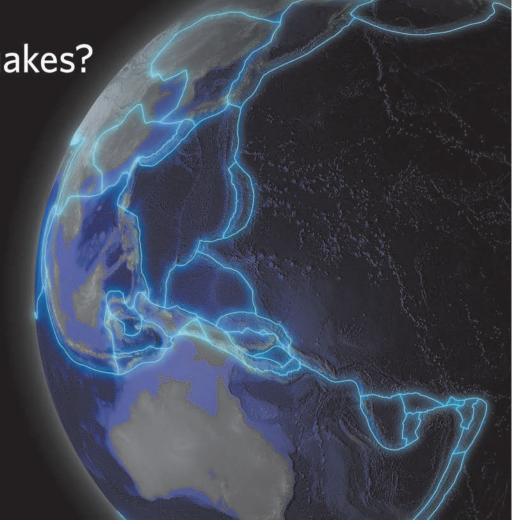
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GUARDIAN INTELLIGENCE

What you need to know

IF I RAN THE ZOO

WHAT IF THE PEOPLE ON THE FRONT LINES WERE IN CHARGE OF SAN FRANCISCO?

BY SASHA CUTTLER, R.N. PHD

If I were the director of the San Francisco Department of Public Health, I would demand that the corporations pay their fair share because health care is precious and we won't tolerate inadequate care for those who need it the most. Public health should forcefully assert the mounting scientific evidence that racism is a causative factor of low birth weight babies and that war not only causes mental illness, it spreads infectious disease and homelessness. But with enough talented and dedicated public health care workers, we can and have made important changes.

Public health is not an industry. It may never pay for itself — but neither do fire stations. It's time for everyone working in public health to step up with ideas on how to improve access to preventive and curative care.

WE ARE GOING TO EAT YOU!

ZOMBIE ATTACK!

Since the Florida face-eater signaled the beginning of the Zombie apocalypse, you need to prepare for the end — with the best pre-apocalypse zombie movies ever:

- Dead Snow (2009). The subtitled version is better than the dubbed version, but all versions of this Norwegian import contain zombies.

 Nazi fuckin' zombies.
- 4 Shock Waves (1977). While we're on the subject of Nazi zombies, that is.
- 3 Lucio Fulci smorgasbord: Zombie (1979), with immortal tag line "We are going to eat you!" seen at the top of this post; City of the Living Dead (1980), featuring maybe, probably the most repulsive vomit scene in a movie ever; and his dripping-with-maggoty-bayousludge masterpiece: The Beyond (1981).
- **2** Sugar Hill (1974). Blaxploitation heroine Sugar Hill has a posse ... of zombies.
- Shaun of the Dead (2004). Sorry Danny Boyle, but Shaun is the best British zombie movie of all time. See you at the Winchester!

— Cheryl Eddy

POLITICAL ALERTS

SATURDAY 9

From police brutality to hate crimes Alan Blueford, and 18-year-old Africar American man, was killed by police May 6 in Oakland. Just weeks before, Brandy Martell was brutally killed, a victim of anti-transgender and racist violence. Outrage moved thousands to protest after Oscar Grant was killed by BART police, and it was thanks to them that his killer served any prison time, though he was out in mere months. The loved ones of these departed will form a panel Saturday to discuss these tragedies and "how to build a movement that can unite the people of Oakland to win justice." Panelists will include Alan Blueford's parents Adam and Jeralynn Blueford, Brandy Martell's sister Talishia Massey, and Oscar Grant's family and friend and outspoken anti-police brutality activist Jack Bryson Humanist Hall, 390 27th St, Oak; www. norcalsocialism.org. 7pm, free.

SUNDAY 10 Occupy U

The University of the Commons just launched its summer session, and the classes are free, participatory, and relatable for your radical, every day life. This week, Professor Stardust's five-Sunday course begins. Entitled "Occupy U: present day strategies for change and their effectiveness," the "participatory occupy workshop" will look at past and prevent movements for present and social change to figure out what's working. Other courses from the University of the Commons collective this summer include science literacy, responsive cinema, intro to western music: from Mahler to the music video. the question concerning realism, and his tory in digital culture.

Modern Times bookstore, 2919 24th St, SF; www.mtbs.com. 6-8pm, free.

— Yael Chanoff

BUT WHERE WILL THE STRAIGHT PEOPLE PUKE?

Lime restaurant in the
Castro finally closed,
meaning its notorious
bottomless mimosa
Sunday brunch -- a
favorite for squealing, puking bridge
and tunnel heterosexuals -- finally
reached rock bottom last weekend.
Look for long lines outside the nearby
KFC-Taco Bell again.

4 SAN FRANCISCO BAY GUARDIAN

— Marke B.

MUSIC: SHOW OF THE WEEK

It's rare to find a set of bands so thoroughly watchable as the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Fri/8 lineup at the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristic diginal state of the Rickshaw Stop. Let's break it down. There's Maus Haus (always a futuristi

treat), psych-rockers Mwahaha, along with producer Devonwho, who recently remixed "Ancient Thing," a song by the last piece in this awesome post-modern puzzle: Exray's. The single is a cut from the upcoming Exray's dystopian electro-pop record Trust a Robot, out June 26 on Howells Transmitter.

www.rickshawstop.com

— Emily Savage



holding a free class on budget BDSM techniques — sure to whip you into shape for leather bikini season. Sex educator Virgie Tovar's "Tied Up By Your Budget" course goes down on June 29, and though we're not sure of Tovar's exact syllabus, Margot Weiss' ethnography of the Bay Area BDSM scene would make great assigned reading. Techniques of Pleasure (Duke University Press, 2011) examines how spendy toys and classes introduce elitism into pervert play time.

SEX: BDSM ON A BUDGET

Summer's on its way — and we say

screw the gym. Our favorite indie

East Bay sex shop Feelmore 510 is

– Caitlin Donohue



\$18 LUNCH AT OOLA? OOLA-LA:

The Dine About Town festival (tinyurl.com/dat2012) offers discounted forkfuls Until June 15: prix fixe menus (\$18 lunch, \$30 dinner) at restos we'd never afford otherwise. Our foodie-wannabe picks: Fish and Farm, Town Hall, Nombe, La Mar, Chapeau!



FILMS OF THE WEEK

It's freezing outside, but it's endless summer at the Castro. Midnites for Maniacs rocks a killer fest of five sticky seasonal flicks: sex comedies One Crazy Summer (1986) and Wet Hot American Summer (2001); slasher classics Friday the 13th (1980) and The Burning (1981); and 1992's splatstick tale of love, family, and Sumatran Rat-Monkeys, Dead Alive, from that guy who's since made several movies about hobbits. All this for only \$13 — cheaper than IMAX, and ten times more in vo' face.

Sat/9, Castro Theatre www.midnitesformaniacs.com

— Cheryl Eddy



CLASSIC TOKE

The Haight-Ashbury Street Fair turns 35 on Sat/10, and its lovely Gustav Klimt-influenced poster and headline performance by essential Bay rockers The Tubes promises a classier good time than usual. (www. haightashburystreetfair.org)



EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CL

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Wilbur Storey, statement of the aims of the Chicago Times, 1861

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Recently a physicist teamed up with a bakery to formulate the perfect sandwich resulting in a long string of symbols seemingly lifted from the chalkboard in Good Will Hunting. Back in 2009, when Rhea's liquor store decided they wanted to include a deli and make delicious sandwiches, they didn't need science, just good ingredients with perfect proportions and creative combos like Korean steak, pork katsu, and faux-BBQ chicken. Plus, their house-made aioli, jicama slaw, pickled red onions and jalapenos sandwiched between Boar's Head cold cuts and Acme bread make the perfectly portable and un-soggy meal to take to Dolores Park or the new Mission Playground.

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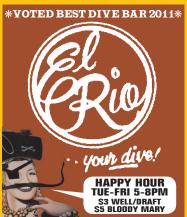
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CONCUSSION.

ILL CONTENT

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ON THE BLOGS

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Burning Man gets its population cap

What happened at the activist rally against the CPMC project? The Guardian reports

University of the Commons launches

NOISE

The best concerts this week are surprisingly cheap: Music editor Emily Savage has the scoop

Snap Sounds: the Guardian review of Lone's *Galaxy Garden* album

Destroyer's Dan Bejar on Orson Welles, desert island records, and more

PIXEL VISION

Travel porn: Outdoor adventures in Berlin, from abandoned amusement parks to nude lakes

After 24 years, Adobe Books may have to close — could you be its angel?

The Mexican consulate brings Oaxacan surrealism to San Francisco



SEX S

Kelly Lovemonster continues his exploration of sex-positive culture with an interview with a porno makeup artist

This modern world

Hey kids! you already know how a Bill Becomes a LAW! now let's take a Look at...

How a Secret Memo Justifies a Kill List!







NEXT, THEY SEND ME OVER TO THE WHITE HOUSE--AND, WELL, THAT'S PRETTY MUCH IT! THE PRESIDENT USES THE AUTHORITY PROVIDED BY ME TO CREATE MY COUSIN HERE--THE KILL LIST! LOOK OUT, PROBBLE BAD GUYS! MY JUSTICE IS SWIFT--AND UNILATERAL!

by TOM TOMORROW



DON'T WATER DOWN CAMPAIGN LAWS

EDITORIAL The San Francisco Ethics Commission, which is hardly aggressive about cracking down on campaign-finance violations, has suggested some rule changes that would water down the city's ethics laws. The supervisors should reject most of the suggestions — and start talking about real reform.

The commission has asked Sup. Scott Wiener to bring the changes to the board, and Wiener told us that he has problems with some of them and is going to be working with his colleagues, particularly Sup. David Campos, to fix the package.

It will need a lot of amendments to be acceptable.

The current proposal would make life easier for campaigns and big donors, but would make it harder for the public to figure out who's putting up the money and where it's going. For example, it would exempt from the spending cap all money spent complying with the ethics laws. That sounds fair at first glance — but the amounts involved are huge. For a mayoral race, as much as \$147,000 would be exempted. That's a lot of money for "compliance."

More important, the ethics proposal would eliminate the

restrictions on how much a single donor can give in an election season. Right now, the cumulative limit is \$500 for each office on the ballot, which limits the impact that a handful of big-money contributors can have on an election. Under the new rule, a wealthy person who wants to make sure that every politician in town owes him or her can donate the maximum to a long list of candidates, giving more power to a few.

Wiener says that under ranked-choice voting, donors should be able to give to more than one candidate for a single office. Fine — but the cap doesn't have to be eliminated. It could easily be amended to account for RCV.

The plan would somewhat loosen the reporting requirements in the last days of a campaign, eliminating weekend disclosures. It would decrease the transparency rules for campaign committees that shuffle money back and forth to hide its true source. It would aalow more spending by independent committees with less disclosure.

In other words, it would undermine the ability of the voters to know who is funding which

candidates and initiative campaigns. There's no reason to do any of that.

The problem with the current law is not that it requires too much disclosure — it's that, in many ways, the controls on political money are too weak. And if the supervisors are serious about reform, there's plenty to be done.

Ethics laws currently bar anyone who is seeking a city contract from donating to local officials. But it's still perfectly legal for someone seeking a permit or zoning change to throw around cash. And there are endless problems with developers who need city officials on their side. Extending the contribution ban to anyone seeking special zoning or permit approval for any project with construction costs above a certain threshold — say, \$10 million would exclude, say, homeowners who want to build a new deck, but would limit the role of real-estate money in campaigns.

The amendments need eight votes to pass; before it even gets to the full board, the Rules Committee ought to ship this mess back to the Ethics Commission and tell the supposed watchdogs to try again. SFBG

MAYOR LEE'S PRIORITIES ARE WRONG

BY MARGARET BRODKIN

OPINION There was much back slapping at City Hall last week as officials congratulated themselves on what was described as a welcome "philosophical shift" in San Francisco politics.

The beneficiary of the acclaim and virtual political consensus was Mayor Ed Lee's proposed budget, the largest in history — including an unexpected windfall of new revenue. The budget's signature element, described in glowing terms by the San Francisco Chronicle's C.W. Nevius and warranting its own special mayoral press conference, is the expansion of the police and fire budgets — an \$82 million increase over two years.

Amid last week's ovations was an unsettling silence from voices normally willing to cut through obscure numbers and rhetoric. Not one official commented that the best way to ensure public safety is to build strong children, families, and communities.

The cumulative impact of the devastating state budget and years of inadequate funding on families and children should not permit celebration. In light of millions in unanticipated revenue, politicians should not be satisfied with addressing urgent needs simply by sparing a few city departments from cuts, as appeared to be the case. Here's what they should be thinking about:

- Our schools face the worst budget cuts ever, with SFUSD preparing to lay off 400 employees, reduce the already-too-short school year, increase class size, eliminate most school bus lines and all high school after-school programs, and under-fund everything from food to special education.
- Our childcare system is being gutted by the state, with \$20 million in losses this year on top of \$9 million from last year. This will impact thousands of families and result in the closure of centers and family childcare homes. Many fewer parents will be eligible for childcare subsidies (no one with two kids earning more than \$37,500 a year will qualify) pushing parents out of

EDITORIALS

work and onto "welfare," and children out of quality care and into unsafe settings.

- Support systems for children with disabilities are being eliminated and reduced through simultaneous cuts in multiple agencies.
- Young people entering community colleges or state universities face years of uncertainty — including whether their campuses will even exist. Already, the majority of SF students who enter City College are unable to graduate - stymied by costs, lack of educational support, or the inability to get classes they need.

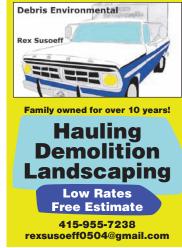
It appears that little of the new millions will address these problems. The mayor's budget does not even fully fund the voter-approved Public Education Enrichment Fund, passed in 2004 to provide essential services to public schools and preschools. Funding falls short by more than \$10 million. Providing schools the funds to which they are legally entitled is the least we can do when the city lands millions in new resources.

Let's be clear: crime is at historic lows — and has gotten that way with 200 fewer officers than the mayor is now advancing. There is little rationale to suddenly swell the ranks, at a cost of \$140,000 per officer. The Fire Department's inefficiencies have been well documented by city budget experts, and many costsaving recommendations have yet to be implemented.

Before signing off on a budget they have not yet discussed in public (as it appeared to last week), the Board of Supervisors must evaluate fiscal options in full view. Private meetings with the mayor are no substitute for a robust debate now that the revenue facts are known. This is the city's first two-year budget, and its policy direction will impact us all for years to come.

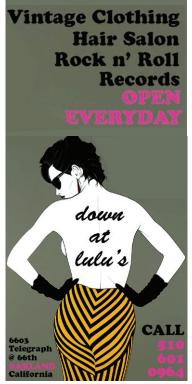
What looks to Nevius like a positive "drama-free, signature moment" for San Francisco, looks to many advocates for children and families like an abdication of responsibility.

Margaret Brodkin is a former executive director of Coleman Advocates for Children, director of the Department of Children, Youth and their Families and New Day for Learning, and a veteran of numerous budget processes, sebo









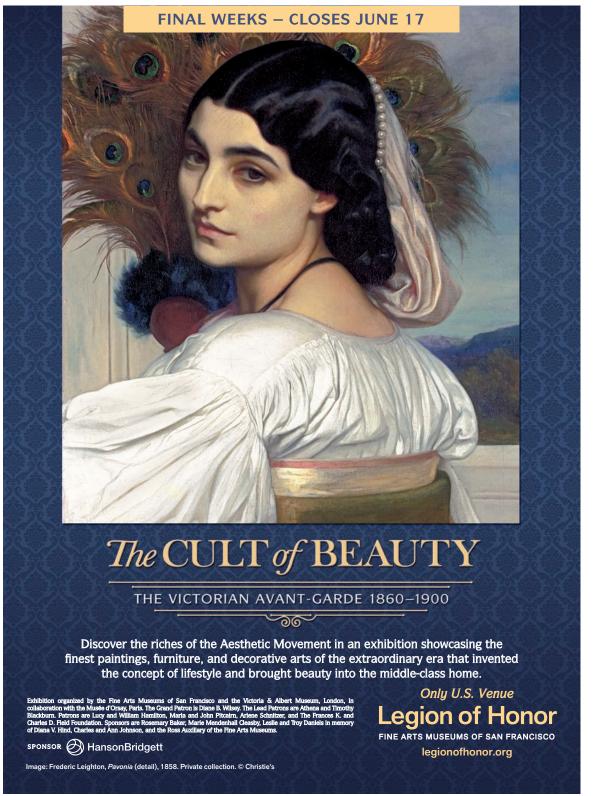
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Project Open Hand meals with love

Project Open Hand provides food and compassion to improve the quality of life for the men, women and children it serves. Project Open Hand programs include: meal, grocery and nutrition counseling for people with symptomatic HIV and AIDS; congregate lunch and nutrition education for people over 60 years of age; meal service for homebound and critically ill people under the age of 60. Services are available to eligible clients living in San Francisco and Alameda counties, regardless of their race, color, national origin, age, gender, sexual orientation, religious affiliation, disability or ability to pay.

Project Open Hand was founded in San Francisco in 1985 by Ruth Brinker, a retired meal service manager, who began preparing meals in a church basement for seven people with AIDS. The first grassroots response to the nutritional needs of people with AIDS in the nation, Project Open Hand continues to be a model for similar organizations around the world. In 1989, Project Open Hand started serving people with AIDS in Alameda County. In 1998, Project Open Hand furthered its reach and began serving congregate lunches to seniors at various sites throughout San Francisco. At the beginning of 2000, Project Open Hand expanded its services to provide Meals with Love to people who are homebound and critically ill.





THE CIRCUS BEGINS

Mirkarimi removal efforts are already getting ugly — and there's still much more to come

BY STEVEN T. JONES

steve@sfbg.com

Mayor Ed Lee and his attorneys are presenting a voluminous yet largely speculative case against suspended Sheriff Ross Mirkarimi in their effort to remove him for official misconduct, broadening the case far beyond their most damning core accusation -- that Mirkarimi dissuaded witnesses from telling police that he bruised his wife's arm during an argument on Dec. 31. And so far, there's no evidence to support that key allegation.

In fact, Mirkarimi and his attorneys insist there was no effort to dissuade witnesses, one of many unsupported aspects to a case they say should never have been filed without stronger evidence. And they say the mayor's team is now compensating for the weakness of its case by piling on irrelevant accusations and witnesses in an effort that amounts to character assassination.

There are even signs that the city is nervous about its case. Knowledgeable sources told the Guardian that the City Attorney's Office last week offered to settle the case with Mirkarimi, offering a substantial financial settlement if he would agree to resign, an offer that Mirkarimi rejected.

It was one of a series of rapidly unfolding developments that also included a raucous Ethics Commission hearing, the disclosure of phone records by Mirkarimi's side, a new list of charges, and the city's release of the video Mirkarimi's wife, Eliana Lopez, made with neighbor Ivory Madison, documenting the bruise in case of a child custody battle over their son.

Lopez has maintained that Mirkarimi never abused her and that she's been hurt most by the efforts to prosecute him and remove him from office.

"I hope they realize after reflection that what they have done is irreparable and perpetually damaging to me and my family," Lopez said in a statement condemning the city's release of a video that she fears will remain online for her children and grandchildren to see.

Yet all indications are this spectacle is only going to grow more sordid, divisive, and sensational as it moves forward — belying the statement Lee made last week as he introduced his annual budget: "As many of you know, I'm a person who does not like a whole lot of drama."

SIMPLE OR COMPLEX?

The May 29 Ethics Commission hearing to begin setting standards and procedures for the official misconduct proceedings against Mirkarimi illustrated two sharply divergent views on when elected officials should be removed from office. It also displayed the increasingly bitter acrimony and resentments on each side, emotions only likely to grow more pronounced as the hearings drag on for months against the backdrop of election season.

Both sides would like to see the decision as a simple one. Lee and his team of attorneys and investigators say Mirkarimi's bruising of his wife's arm and his unwillingness to cooperate with their investigation of what followed make him unfit for office. Mirkarimi and his lawyers admit his crime, but they say that's

unrelated to his official duties and that the rest of Lee's charges against him are speculative and untrue.

Yet there's nothing simple about this official misconduct case — or with the implications of how each side is trying to counter the others' central claims. So despite the stated desires of some Ethics commissioners to narrow the scope of their inquiry and limit the number of witnesses, San Franciscans appear to be in for a long, dramatic, and divisive spectacle, with Mirkarimi's fate decided by the Board of Supervisors just a month or so before the five supervisors who have been his closest ideological allies face reelection. Nine of 11 votes are required to remove an official.

The Mayor's Office wants to call the most witnesses and present an elaborate (and expensive) case that includes a number of outside experts on law enforcement and domestic violence, painting a portrait of Mirkarimi as a serious wife-batterer whose past and future actions can be divined from that malevolent distinction, making him obviously unable to continue as San Francisco's chief law enforcement officer.

"The extent of the abuse was far greater than what Mr. Mirkarimi has testified to," claimed Deputy City Attorney Peter Keith, going on to say "there were attempts to control what she ate," an apparent reference to Mirkarimi's decision not to take Lopez to a restaurant for lunch on Dec. 31 because they were having a heated argument. He also repeatedly referred to Mirkarimi as a batterer and said "batterers behave in a certain way."

Mirkarimi attorney Shepard Kopp calls that portrayal exaggerated and unfair, ridiculing the Mayor's Office claims that its domestic violence expert, attorney Nancy Lemon, can predict Mirkarimi's behavior based on grabbing his

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wife's arm once: "Apparently she's some kind of clairvoyant in addition to being an expert," Kopp told the commission as he unsuccessfully sought Lemon's removal from the witness list.

Ethics Commission Chair Benedict Hur took the lead role in trying to limit the witness list, focusing on stripping it of the various law enforcement experts who plan to describe how different agencies might react to dealing with Mirkarimi. "What I don't understand is how his ability to do his job relates to whether he committed official misconduct," Hur said.

Mirkarimi's team says its case could be very simple, with only Lee and Mirkarimi called as live witnesses — but the attorneys reserved the right to offer testimony to counter false or damaging claims made by the Mayor's Office.

Hur tried to limit the case to just witnesses and arguments that relate to Mirkarimi's actions, but he was outvoted by those who wanted to let the city argue how those actions would affect perceptions of Mirkarimi by the many people that a sheriff must interact with.

In the end, the commissioners agreed to trim the eight expert witnesses sought by the mayor down to three and to cut its 17 proposed fact witnesses down to 12, calling 15 total witnesses. Mirkarimi's team will call 10 witnesses, down from an initial 17. All witnesses will submit written declarations and then be subjected to live cross-examination if any of their testimony is disputed.

EVIDENCE AND SPECULATION

The speculative and prejudicial nature of some of the city's case was attacked at the hearing by Mirkarimi's attorneys and the large crowd that came to support him.

Commissioner Paul Renne asked the Mayor's Office attorneys why they hadn't summarized the expected testimony of their expert witnesses and "How are any of those opinions relevant to the issues in this case?"

"I have not had time to work with the witnesses to see what their opinions are," replied Deputy City Attorney Sherry Kaiser, prompting Kopp to incredulously note, "The mayor is preparing the expert witnesses without knowing what their testimony will be. How can I respond to that?"

The issues of bias and conflicts of interest also came up surrounding what sources should be called as witnesses. Mirkarimi's team wanted longtime Sheriff Michael Hennessey, Mirkarimi's predecessor, while the Mayor's Office pushed for Acting Sheriff Vicki Hennessy to convey how the Sheriff's Department should function.

"Vicki Hennessy was a political appoint of Mayor Lee," Waggoner objected, although the commission decided to use that appointee.

On several critical procedural questions, the commission sided with the Mayor's Office, ruling that the commission decision needn't be unanimous, that guilt could be established based on a preponderance of the evidence rather than beyond a reasonable doubt, and that normal rules of evidence won't apply, with some hearsay evidence allowed on a case-by-case basis.

The pro-mayor decisions angered the roughly 200 Mirkarimi supporters who packed the commission hearing and an overflow room, many bearing blue "We stand with Ross" stickers and flyers, which had "Respect Eliana" on the flip side. There were only a couple of Mirkarimi critics at the hearing wearing white "I support Casa de las Madres" stickers, referring to the domestic violence group that has been calling for Mirkarimi's removal since shortly after the incident went public.

Mirkarimi got a rousing welcome from the crowd when he arrived at the hearing, his voice choking up and eyes welling with tears as he said, "I cannot tell you, on behalf of me and my family, how grateful we are."

The crowd was boisterous during the proceedings, loudly reacting to some claims by the deputy city attorneys and offering comments such as "Ed Lee is the one you should put on trial," with Hur finally recessing the hearing after an hour and having deputies warn audience members that they would be removed for speaking out.

Renne, a career litigator and the District Attorney's Office appointee to the commission, raised the most doubts about both the standard of guilt and rules of evidence being lower than in criminal proceedings, telling his colleagues, "I have some reservations."

PHONE LOGS

Mirkarimi's team also released to the Chronicle and the Guardian redacted phone records from Mirkarimi, Lopez, and Linnette Peralta Haynes — a family friend and social worker who served as Mirkarimi's last campaign manager. The city has sought to portray Haynes, who has not been coop-

CONTINUES ON PAGE 10 >>



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erating with the investigation, as a conduit to Mirkarimi's efforts to dissuade Lopez and Madison from going to the police on Jan. 4.

Mirkarimi previously told the Guardian that he was unaware that Lopez had told Madison about the abuse incident or that they had made a video of her injury until several hours after Madison had called the police and they had come to the house to talk to Lopez, during which time Mirkarimi was in a series of meetings at City Hall.

The phone records seem to support that claim. They show that Lopez and Haynes — who is close to Lopez and recently went to Venezuela to visit her — exchanged a series of telephone calls on Jan. 4 starting at 11am. Their longest conversation, nearly 40 minutes, occurred at 11:18am.

Neither woman could be reached to describe the substance of that call. At 12:24pm, Lopez sent Madison — with whom she had been communicating by phone and text over the previous couple days — a text message indicating that she didn't want Madison to report the incident to police, but that she would instead go to her doctor to document the injury.

A minute later, Madison called the police to report that Lopez had been abused by Mirkarimi.

Starting an hour later, the records show, Haynes and Lopez called each other but didn't connect until 3:31, when they had a nearly 14-minute phone conversation, presumably discussing the fact that police had visited the house, with Lopez reportedly giving the phone to Madison at one point so Haynes could talk to her.

Yet the phone records indicate that neither Lopez nor Haynes tried to reach Mirkarimi until after that conversation, despite the city's claims that Mirkarimi "or his agents" used his power to dissuade witnesses, most notably Lopez and Madison. The first attempt to reach Mirkarimi was at 3:46pm when Haynes called him twice but didn't connect. Lopez then sent Mirkarimi a text message at 3:53pm asking "Where are you and where is the car," but she got not reply. She texted him again at 4:18pm to say "Call me. It's an emergency."

Lopez made one last appeal to Madison in a 4:18pm phone conservation that lasted four minutes and 27 seconds and then she finally reached Mirkarimi by phone at 4:23pm. Mirkarimi and attorney

David Waggoner say this is the first time that he became aware that Lopez had talked to neighbors and that the police had been called. Their conversation lasted a little more than five minutes.

Mirkarimi called Haynes at 5:12pm and they spoke for seven minutes. At 5:51pm, an increasingly panicked Lopez sent a text to Mirkarimi saying, "You have to call [Sheriff Michael] Hennessey and stop this before something happen. Ivory is giving the investigators everything. Use your power." To which Mirkarimi responded 10 minutes later, "I cannot. And neither can he. You have to reject Madison's actions. We both do. I cannot involve new people."

NEW CHARGES

On June 1, the city released an amended list of charges against Mirkarimi that was intended to be a more specific list of accusations, as Waggoner requested during the May 29 Ethics Commission hearing. In it, the city asserts that the charter language essentially gives the city two avenues by which to remove officials, defining distinct "wrongful behavior" and "required conduct" clauses. Violation of either, they contend, is enough to remove an official.

"Official misconduct means any wrongful behavior by a public officer in relation to the duties of his or her office, willful in its character, including any failure, refusal or neglect of an officer to perform any duty enjoined on him or her by law...," begins the charter language. This "wrongful behavior" section has long been in the charter, referring to specific actions by public officials to neglect their duties.

The second "required conduct" clause of this sentence — which was created in 1996, never vetted by the courts, and which Mirkarimi's attorneys say is unconstitutionally vague — continues, "...or conduct that falls below the standard of decency, good faith and right action impliedly required of all public officers and including any violation of a specific conflict of interest or governmental ethics law."

In trying to indict Mirkarimi for actions before he was sworn in as sheriff, the city attempts to argue that his official duties really began with his election, claiming that in this interim period he "had the duty and the power in his official capacity as Sheriff-Elect to work with the Sheriff's Department and its officials to prepare himself to assume the full duties of Sheriff." And if that's not enough, the city argues that he was

chair of the Board of Supervisors Public Safety Committee during that same Nov. 8-Jan. 8 time period, further subjecting his actions to official misconduct scrutiny.

The "wrongful actions" charges against Mirkarimi were listed in the document as domestic violence, abuse of office, impeding a police investigation, and "crime, conviction, and sentence," while the "breach of required conduct" charges were listed simply as his sheriff and supervisorial roles.

The document then attempts to paint an expansive portrait of the Sheriff's official duties, going beyond the narrow construction of the charter to include the general law enforcement duties listed in state law, interactions with various government and nonprofit groups, administrative responsibilities as a city department head, and passing mentions in the California Family Code that police officers "must enforce emergency protective orders in domestic violence cases."

Yet the promise that the rest of the document would detail Mirkarimi's wrongful actions with greater specificity than the previous list of official charges doesn't seem to be met by this document, which repeats the same narrative of actions that Waggoner had criticized for vagueness.

For example, on the pivotal charge that he dissuaded witnesses and impeded the police investigation, the new charges say that during the period from Dec. 31-Jan. 4, "Sheriff Mirkarimi participated in and condoned efforts to dissuade witnesses from reporting this incident to police and/or cooperating with police investigators," without describing any specific witnesses or actions that he took.

And by the mayor's team's own admissions, the prosecutors don't know what Mirkarimi did to dissuade witnesses, which they hope to learn through future testimony.

The closest the new document comes to directly tying Mirkarimi's actions to the official misconduct language is with Mirkarimi's plea to a misdemeanor false imprisonment charge: "False imprisonment of a spouse is a crime of domestic violence. The California Penal Code considers spousal abuse to be a 'crime against public decency and good morals.'"

Mirkarimi disagrees with that interpretation, noting that he and his attorneys specifically considered whether pleading to false imprisonment — a general charge with many possible meanings — would violate

the city's official misconduct provisions, and he told the Guardian that he was assured by his attorneys it didn't. Mirkarimi told us he would not have entered the plea and would have instead fought the charges in court if he thought it would disqualify him from serving as sheriff.

Waggoner told us that "The Mayor's Amended Charges are further evidence that this entire ordeal is a political hatchet job reminiscent of a Soviet show trial. Far from being a careful analysis of any actual evidence, the new charges are vague, redundant, and conflate the offices of Sheriff and Supervisor."

But ultimately, the case against Mirkarimi is a political one, not a legal case subjected to the normal standards of evidence and procedure. And whether Mirkarimi keeps his job will be a decision made by politicians based on a variety of factors, some of which have little relation to whatever happened on Dec. 31 and Jan. 4. sfbg

What's next: the Ethics Commission will meet on June 19 to rule on more of the outstanding issues in the case and begin hearing testimony. To review the long list of documents from the case, visit www.sfethics.org.

KNOW YOUR HISTORY

Meadows-Livingstone School teaches young African Americans about themselves and their cultural history

BY YAEL CHANOFF

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On Monday, June 4, students at the Meadows-Livingstone School rehearsed for their annual endof-the-year performance. It was bleak and rainy out, but the small, essentially one-room schoolhouse that houses the private elementary school was bursting with energy.

Twenty kids, first through sixth graders, were practicing: they sang Wade in the Water and a welcoming song in Swahili. During The Greatest Love of All, a seven-year old crooned her solo: "People need someone to look up to, I never found anyone who fulfilled my needs." But then the kids broke out into the Neville Brothers' Sister Rosa, ("Thank you Miss Rosa, you are the spark! You started our freedom movement!") and then a rap about Malcolm X.

At this school, located at Potrero and 25th Streets, those needs are fulfilled.

This end-of-the-year performance will showcase what the children have learned all year in an elementary school education built around lessons on African and African American history and culture. As Gail Meadows, the school's founder and principal, puts it: "We have an Afro-centric school. We have a classical African Civilization class, and have books, videos, games, focused on African Americans. The kids learn African songs, they learn African American field songs."

Meadows says is offers more than the cursory black history that is usually taught: "At most schools, you'll learn about Rosa Parks and Martin Luther King, and that's it."

All of the children at Meadows-Livingstone are of African descent. "We're not nationalists," Meadows says. "The kids understand the world is of many colors, and you can't live in this world by yourself."

But spending some crucial



elementary school time specifically for African Americans, Meadows believes, does wonders for her students' abilities to navigate that world.

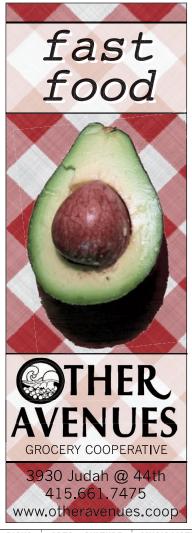
As Meadows tells it, she's motivated partly because she didn't get the same experience as a child. "I lived in a small campus town and went to an all-white school. My mother used to say that she had to undo everything that was done."

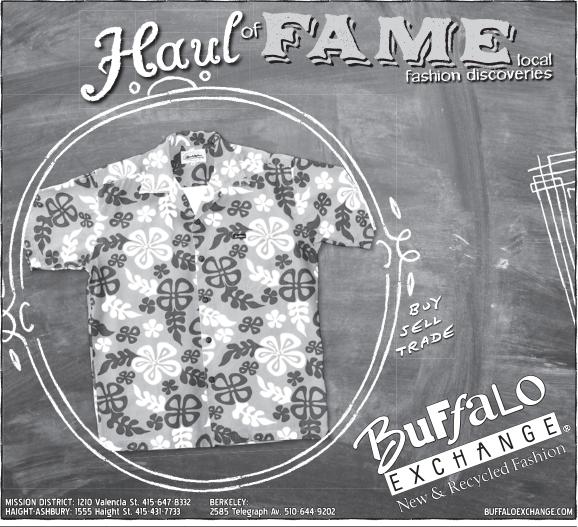
Her education included books shaped by her parents to include black children ("They would search tirelessly for children's books representing people of color, or they would just change the stories") and distrust of television ("My father

would say, why watch something that doesn't validate you as a child?"). At her school, she recalls being in "a play that included a line, 'Don't drink coffee. It will make you black, and that's bad.""

For children in San Francisco today, Meadows says this feeling of belonging is as important as ever. "There's an exodus of people of color out of San Francisco," she says. "That means children of color are in classrooms with people who are not educated about African American culture. And they're educated by a media that gives them a skewed view of who they are." CONTINUES ON PAGE 12 >>







This lack of education can often lead to racist bullying. a large reason why many students transfer to Meadows' school.

"There are students that transfer into my school after having bad experiences, and they don't know how to confront the person who said something offensive to them," says Meadows. "In my school they learn to confront. An angry confrontation isn't productive. It should be direct, they should be able to explain, here's the real story about that stereotype."

This education helps when kids leave the Meadows-Livingstone school for middle schools across the city.

"People ask them questions like, are you in a gang? Do you have a house? All these stereotypes they've read about, all of a sudden they're right there," Meadows says. "If you know who you are, you can live through that. Its easier."

At a recent visit to the school, some students described their own experiences.

"Sometimes, when I was at my old school, they talked about blacks badly," said one student. "They said they were stupid and dumb. And

I still didn't believe it, but now I learned about my heritage and I learned that we're stronger and we have more spirit."

Or, as he said, "Black power makes me feel strong."

A 12-year-old who would be leaving the school soon told me a story of how the school influenced. "One of the kids in my neighborhood, he said, 'We're all niggers,'" he explained. "I said, 'No we're not. We're regular black kids.""

As another child put it, "Black power means that you have strength and nobody can push you around, like, like you're just a little duck and everyone else is a coyote."

From a long line of teachers, Meadows' life work has been dedicated to educating and empowering young people. She taught her first class at age 10, before studying education at Kansas State University. She was teaching at Montessori schools when she decided to start her own.

Meadows-Livingstone school came out of a wave of alternative education informed by 1960s liberation movements. The Black Panther party, a part of the history that the children Meadows-Livingstone learn, had a 10-point

platform laying out the ways that racism intersects with inequality in education, along with housing, treatment by the justice system, and other facets of society. Point five says, "We believe in an educational system that will give to our people a knowledge of the self. If you do not have knowledge of yourself and your position in the society and in the world, then you will have little chance to know anything else."

Meadows-Livingstone continues this part of the Panther legacy, and not just ideologically.

"At one point in our school we had maybe 15 kids whose relatives had been Panthers," says Meadows.

"We have a grandfather who brings fruit every week," she says, continuing the spirit of the Free Breakfast Program. "And he was a Panther."

The children also learn about prominent Panthers. "They play a Panther tag game, and they would cry if they couldn't be Angela Davis or Huey P. Newton," she said.

On Fridays, the children read poetry. "They really like to recite poems written by African Americans, it gives them hope. They're stuck on Langston Hughes, they like Gwendolyn Brooks too."

The school costs \$700 a month, but many of the students are subsidized by The Basic Fund, a private foundation.

Meadows also uses partnerships with city institutions to enhance the curriculum. The children spend time every week swimming at Garfield public pool on Treat Street, and playing tennis, and partnering with Acrosports for tumbling lessons. The swimming lessons hold a particularly strong symbolism, as generations of African Americans in Jim Crow states were denied opportunities to swim.

Tributes to Black historical figures decorate the school's walls. Children's art on "Black Inventors" and "Louis Armstrong, King of Jazz" are displayed, along with a large version of the iconic photograph of John Carlos and Tommie Smith doing the Black Power salute at the 1968 Olympics.

When asked about Malcolm X, 20 hands shot up to talk about a figure important to their studies.

As one child explained it: "Malcolm X, he said if somebody's hits you or hurts your family, he's not going to turn the other cheek. He's going to fight back. He's like, you hurt my family, I'll hurt yours. Martin Luther King, he said if a white person hits you, don't fight back, make peace."

"That's nonviolence" another

When listing their personal heroes, many kids included King and Malcolm. "Muhammad Ali, Yele, and you, Gail!" one exclaimed, the middle hero referring to the school's drumming and African Civilization teacher, Akinyele Sadiq.

In the summer, most of the students go off to Camp Winnarainbow, the hippie-circus camp that Meadows calls "almost like an extension of our school." Many of the children have parents who attended the school, and when I ask if they're excited to graduate, all the kids frown and one says, "I don't want to leave!"

Others are more calm at the question. The school provides a safe haven for bullied kids and a source of ethnic pride. One 12-year-old tells me that when he goes to middle school next year, he'll make new friends but, "I won't follow them if they do something bad."

He sighs when I ask if he will be sad to leave. "Yeah," he says, "But we all have to move on." sfbg

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HERBWISE

MERRY TOPPINS AND VAPERONICA DEE TALK POT. I GUARDIAN PHOTO BY CAITLIN DONOHUE



IN THE AIR

BY CAITLIN DONOHUE

caitlin@sfbg.com

HERBWISE It's Sunday afternoon and the hosts of Mutiny Radio's *Cannabis Cuts: The Next Generation* have effectively commandeered the smoking lounge at SoMa's Igzactly 420. They are deep into solving the world's problems.

The crusade may just involve a pictorial calendar featuring sexy men smoking marijuana — a project which hosts Vaperonica Dee and Merry Toppins staunchly resist any attempts to qualify as frivolous. It's about achieving parity in cannabis imagery, they say — much like their weekly podcast of marijuana news, product reviews, music, and banter.

"If you look at all the ads [for cannabis businesses and products], it's sexy nurses or girls holding cannabis leaves over their tits," Dee says between Volcano puffs. The young radio vet didn't find that image particularly representative of her experience with the medicine (both she and Toppins are medical marijuana patients), so she jumped at the chance to work with DJ Wiid on his marijuana variety show at Pirate Cat Radio.

Dee stuck with the project through Pirate Cat's transformation into Mutiny Radio, the shuttering of its cafe and demise of its infamous maple bacon lattes — "I was excited!" she says. "I wanted to be in radio, I didn't give a shit about the cafe" — and the exodus of her male co-host.

And when DJ Wiid moved onto new projects, it left the door open for an idea that seems nearly revolutionary in an industry filled with men: a platform for women's perspectives on the cannabis movement.

Toppins was a natural choice as on-air co-host for Dee. The two had met when chef Toppins appeared on *Cuts* to hype her marijuana-infused olive oil that she had entered into the High Times Cannabis Cup. Toppins' ebullience is the perfect

compliment to Dee's well-informed on-air tone. They both have natural radio voices, impeccable banter rhythm. "It was so cool to see a chick doing the news on a weed show," says Toppins of their initial meeting. "I knew right away I'd either be their intern or host my own radio show."

Listeners are responding. Toppins volunteers the following stats: 5,000 Cannabis Cuts podcast downloads each week, each one yielding an average of an hour spent with the two-hour long show. And though the women express views that aren't always in lockstep with the cannabis establishment (a February 14 edition of the show highlighted a disempowering experience with Americans for Safe Access activists at a City Hall hearing and the two are candid about the fact that not all their tokes are strictly medicinal), many of the community's luminaries have lent their support. They count Proposition 215 co-author Dennis Peron and Cannabis Action Network co-founder Debby Goldsberry as personal friends, and have interviewed Peron on the show.

The enthusiasm that has come their way makes sense — the continued strength of activists to improve cannabis access depends on developing and raising awareness about diverse viewpoints within the movement.

"We're changing the idea that there could be a profile of a standard cannabis activist," says Dee, who wants the world to know that it's not just the grey-ponytailed Deadheads who care about access to pot. "Plus, radio doesn't have that many women involved in it, cannabis doesn't have that many women involved in it — the two go together." SFBG

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BROTHERS IN NAMU

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE Although Asian outpost Namu Gaji is brand new, the presence of Namu restaurant itself and owners the Lee brothers — Dennis, David and Daniel — has been felt in San Francisco for years. Since 2006, the Lees have been weaving Korean, Japanese, and other Asian cuisines with California spirit in the original, now shuttered Richmond restaurant and eventually Namu's Ferry Building farmers market stand on Tuesdays and Saturdays. In early April, the brothers opened their Mission incarnation, Namu Gaji.

Its kitchen is in direct view of the small dining room, as Dennis Lee and Chef de Cuisine Michael Kim (Craft Los Angeles, SPQR) cook at a grill fired with bincho-tan, a low smoke, Japanese charcoal. The Lee brothers' aunt, direct from Korea, will oversee a house fermenting program, bringing with her bacteria strains from the family's Korean village. The chefs do the usual sourcing from local farms but, in an unusual slant, have commissioned farmer Kristyn Leach to grow exclusively for them on a one-acre plot at Baia Nicchia Farm in Sunol, where she's raising rare Korean chiles and herbs — quite a treat.

I already miss the chic, spare Richmond dining room compared to the cramped Mission space, despite its striking communal table and tree branch sculpture weaving dramatically from the ceiling. Granted, the Dolores Park location is prime real estate, particularly when it comes to daytime takeout, perfect for picnicking in the park, possibly my favorite way to enjoy Namu Gaji. But the Mission is saturated with hip dining destinations in a way the Richmond, one of our great underrated neighborhoods, is not. This was an understandably strategic move, but the new space gets

progressively warmer and noisier as an evening evolves. For those who don't enjoy yelling through dinner, I'd suggest dining early, although do note the actual dinner menu doesn't start until 6pm.

In multiple early visits, truly unique dishes flow from the kitchen. The menu is grouped in categories like raw, broth, salad, crispy, grill, and comfort, with a handful of key choices under each heading. The "raw" section is pricey (\$18), but raw King salmon, topped with pickled red onion, a dollop of whipped yuzu cream, and shiso (Japanese herb from the mint family) is generously portioned, bright sashimi. Uni sure is fantastic fried — what isn't? — as tempura (\$14) alongside fried shiso leaf, lemon zest, and market veggies, which on a recent visit were fava beans and a yellow onion. Grilled octopus (\$14) is a tad bland compared to other grilled octopus dishes around town, though pleasingly plated with English peas, spring onion, fried garlic, and that fabulously pungent Korean chili paste, gochujang.

It gets exciting with an off-menu special of buckwheat gnocchi, pan seared in black garlic gastrique, with English peas and pea shoots (can you tell peas are in season?) This non-traditional gnocchi is earthy, lively, playful. "Fish parts" (\$18) arrive on a wood slab, generously portioned and artfully arranged, more hearty than fussy. The fish parts change, but one night I dined on impeccable wild salmon belly and spine, with caramelized, crispysweet skin. Its partner requires a more adventurous palate: ahi tuna roe, cured and grilled. A dining companion bluntly called this large hunk of meat what it was: a giant egg sac. If you didn't know, however, you'd think the pink, meaty fish a more savory, funky cut of salmon. Either way. I was delighted to be served something I'd never

had before.

One evening after a 90-minute dinner, I waited nearly 30 minutes after all dishes had been served (and eaten) for a dessert which my sweet, adept server kept informing us was about to arrive. Though next time I'll skip dessert under those conditions, I was pleased with shaved ice (\$8), or shave ice as it's known in Hawaii, which you can order doused in Four Barrel coffee and cocoa crumbles. My top choice is in coconut cream with coconut crumble and strawberries. The ice is creamy soft, feathery... and quickly devoured.

The brothers' Korean heritage shines best in their street foodstyle dishes, available at the Ferry Building Farmers Market as well as during the day at Namu Gaji, ideal taken across the street to Dolores Park. Their beloved nori "tacos" (\$3) and okonomiyaki (\$10 lunch, \$16 dinner) still delight, while BBQ belly and Korean BBQ-style marinated chicken thigh (\$10) are packed into pan de mie bun layered with Swiss cheese, soy glazed onions, pickled daikon, aioli, Dijon mustard — a buttery, fatty pleasure of a sandwich. Gamja fries (\$10), essentially organic fried potatoes piled with short ribs, kimchee relish, gochujang, kewpie mayo, and green onions, are the fast food of your dreams. KFC (\$12) is a quarter of a Marin Sun Farms chicken tossed in sweet and tangy sauce with dashi gravy. Each of these heartwarmers not only satiate but illuminate best why the Lee brothers have become an SF staple. sfbG

NAMU GAJI

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A resource guide for your vegetarian restaurant and shopping needs!

Foods that protect the skin from sun

Want to prevent wrinkling from UV sunlight exposure? The foods found to be best at preventing wrinkles are apples, prunes, and green tea. All are healthy foods. Buy them at Rainbow Grocery. High intakes of leafy greens, broad beans and legumes, healthy oils such as olive oils, and cheeses are beneficial for skin. Reduce meat, dairy, margarine, and sugar. And, don't forget the sun block. Find more information about the benefits of wholesome foods at our website www.rainbow.coop

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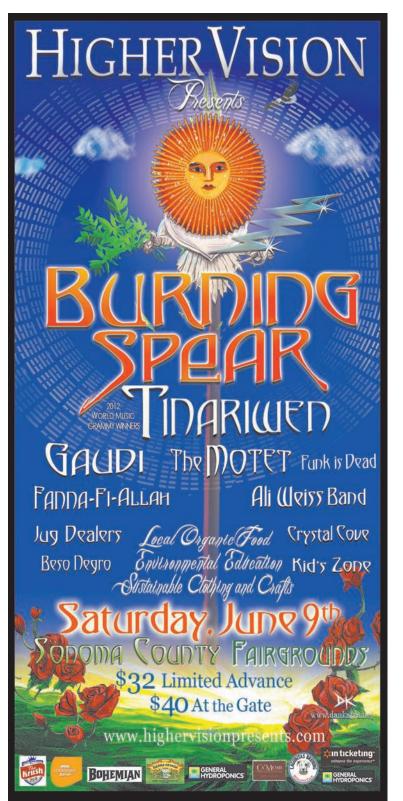
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FOOD + DRINK: CHEAP EATS (S) (S) (S) (S)

SO CLOSE

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS It's birthday season! Me, yeah, but more importantly:

Happy birthday to C. Chunk, 5. Happy birthday to K. Chunk, 4. I took the train home for C. Chunk's birthday, and now I'm taking it home for K. Chunk's. That's a lot of trains, in case you were wondering, and I'm starting to feel like I could write a Jimmie Rodgers song.

What rhymes with Amtrak? Ah, nevermind. I think I'll play with my laptop.

Hedgehog has one more month of work in New Orleans, and then we'll be coming home by car, and for good. But since our new car is smaller than the one we went to New Orleans with, and that one was popping buttons as it was, I am traveling with roughly half of our crap, including an electric guitar.

Shit! It's left-handed, and both me and Jimmie Rodgers are righty . . .

I got the wrong-hand blues My baby's got me all turned round

Got the wrong-hand blues My baby's got me all turned round

This guitar won't listen to me It says I'm sitting upside-down yodel-eh-hee-oh d'eleh-hee-oh d'eleh-hee

Please forgive me. It's the middle of the night in Texas. (And elsewhere, I imagine.)

One of the nice things about going away for months at a time is you come home and things are different. Give you an example, from my last time home: There's barbecue in the Mission!

There's barbecue in the Castro!

This review has nothing to do with barbecue.

Yesterday I barbecued a slab of ribs the size of a small table. We could have put our plates on top of the ribs — but then what would we have eaten?

And how would we have washed the sauce off our knees?

My barbecue sauce is blueberry-based, and stains. Bacon fat, garlic, onions, cayenne, rice vinegar, maple syrup, black pepper, celery seed . . . But this isn't about barbecue. It's about Thai. The Maze said he thought there was a new Thai restaurant on 16th and Guerrero, and I said I thought I saw one there too, let's go.

Interestingly, he was thinking of Malai, which has been there for decades and decades. Which goes to show you how much Maze loves Pakwan. He eats there all the time, and just now notices the Thai place across the street?

But there really is a new one, too. New to me, anyway. I think it's only been there for months and months, almost a year maybe.

And that's what I like about coming home, I'm saying: Thai food. Which isn't very good in New Orleans. Not to mention Texas, in the middle of the night.

So, yeah, Krua, kitty-corner from Malai, and first things first: they do have duck soup. In fact, it was one of the best I've had, brothwise: salty and rich. The celery was a nice touch, and the noodles were good; but the bowl could have used more ducks in it was all.

As for the gold bags . . .

Well, I don't have anything to compare them to. I never had gold bags before. In fact, what the hell are gold bags?

All the rage, according to Maze. He keeps seeing them on menus, and now probably I will too. They are dumplingy collections of shrimps, chickens, water chestnuts, and corn, tied off at the top like . . . gold bags, apparently.

Were they good? Yeah. Sure. I forget what else we had. Probably tofu, or else I would remember. In any case: new favorite restaurant. I just can't get over the fact that there is duck noodle soup within two blocks of my apartment, and barbecue. Even ramen now, I'm pretty sure. Within two blocks of my apartment!

Our apartment.
All we have to do now is live it.sfbg

KRUA THAI

Daily 11:30am-10:30pm 3214 16th St., SF (415) 913-7886 MC, V Beer and wine Moses formalizes a process he has

engaged in over the years: invit-

ing other choreographers to set

Molissa Fenley, Ramon Ramos

ably have never even shared a

— together? Like Moses, they

cup of coffee, much less a stage

voices from within the African

Diaspora. Fenley spent formative

years in Nigeria, Alayo in Cuba,

three, started her company as a

community project in Harlem. Yet

these artists couldn't be more dif-

ferent from each other, and that's

Moses' "Scrubbing the Dog." (Rita

the point. Also on the program

will be the world premiere of

Thu-Sat, 8pm; Sun, 2pm, \$25

and Bell, the youngest of the

speak with powerful 21st century

work on his dancers. But why put

Alayo, and Sidra Bell — who prob-





WEDNESDAY 6/6

CHURCH OF MISERY

A preternaturally crunchy, riffsavvy stoner rock band from Tokyo, Japan, whose influences are culled from the back catalogues of '70s esoterica — think Mountain, Sir Lord Baltimore, and my beloved Captain Beyond, played through the kind of crustified old school black metal sensibilities that seem to inform a number of Japan's most popular heavy metal exports. There's also the serial killer thing — the vast majority of Church of Misery's lyrics treat America's most infamous murderers and sadists. A sly commentary on our obsession with the vaguely menacing sexuality of our cock rock icons? They do a mean cover of "Cities On Flame with Rock and Roll," too. (Tony Papanikolas)

With Hail! Hornet, Gates of Slumber 9pm, \$18 Elbo Room 647 Valencia, SF (415) 552-7788

THURSDAY 6/7

"BY SERIES"

In his new "BY Series," Robert

WEDNESDAY 6/6

TEEN DAZE

Recalling the Balearic escapism of Air France and the Tough Alliance, Vancouver's Teen Daze specializes in a blissed-out, beach-bound approach to DIY-electronica. His upcoming full-length, All of Us, Together (to be released June 5 on Lefse Records), sees the producer taking a cleaner, less hazy approach to his chillwavy



pop aesthetic than ever before. Laptop-based sets can leave a whole lot to be desired, so let's hope this one-man project has what it takes to translate its vision to the stage in a compelling way. (Taylor Kaplan) With the One AM Radio, Giraffage, Slow Magic 8pm, \$12 Rickshaw Stop 155 Fell, SF (415) 861-2011 www.rickshawstop.com

THE POLECATS

THURSDAY 6/7

Felciano)

ODC Theater

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3153 17th St., SF

www.odcdance.org

(415) 863-9834

Neo-rockabilly legends the Polecats formed in London in the late 1970s, and brought back the '50s rock genre with classic tunes such as "Rockabilly Guy"



Although the group fractured for several years, with singer Tim Worman performing with 13 Cats, and guitarist Boz Boorer going on to play guitar and write music with Morrissey, they still find time to reunite occasional and play a show here and there. Don't miss this rare local appearance, a warm-up gig before the Polecats head south to perform at the Ink-N-Iron Festival in Long Beach this weekend. (Sean McCourt) With This Charming Band, Texas Steve & the Tornadoes 9pm, \$12-\$15 Uptown 1928 Telegraph, Oakl. (510) 451-8100

THURSDAY 6/7

www.uptownnightclub.com

SASHA

Globe-trotting Welshman Alexander Coe (a.k.a. Sasha) went from underground acid house DJ in the late '80s to worldwide icon in the early 90's when he paired

with English DJ and producer John Digweed. Sasha and Digweed would go on to become one of electronic music's most celebrated acts, producing mix albums and performing live together for a decade. The duo broke ground with their ambitious Delta Heavy tour across the US in 2002, proving electronic musicians had gained critical mass stateside. After the pair split, Sasha continued to venture into unchartered territory, becoming among the first DJs to remix tracks during live performances. While he's bounced around genres throughout his career, his live sets typically carry a 4/4 beat and occupy the space between driving techno and house. (Kevin Lee) Base Seven-Year Anniversary 10pm, \$25

FRIDAY 6/8

Vessel 85 Campton, SF (415) 433-8585 vesselsf.com

THE SHANTS

Plenty of Americana tunes will be offered at this Starry Plough show thanks to co-headliners the Shants and Sean McArdle. Sit back and enjoy the musical complexity and lyrical beauty of the Shants, then



let their faster songs bring you to your feet to dance. Such classically rural sounds as the pedal steel guitar bring their sound a weary and rich twangy soul, and the use of harmonica gets the boots stomping. Their latest album Beautiful Was the Night features Brianna Lea Pruett and Quinn Deveaux on vocal harmonies, as well as violin by Howie Cockrill and horns by Ralph Carney; and in the past they've shared the stage with artists such as Canadian alterna-folk autoharpist Basia Bulat. This week they play both the Starry Plough tonight, and the Great American Music Hall Sat/9. (Shauna C. Keddv)

With Paige and the Thousand, Sean McArdle 9:30pm, \$7-\$10 Starry Plough 3101 Shattuck, Berk. (510) 841-2082 www.starryploughpub.com

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CONT>>

FRIDAY 6/8

THIS WILL DESTROY YOU AND A PLACE TO BURY **STRANGERS**

Two headliners; two brands of face-melting guitar-rock. Hailing



from San Marcos, Texas, selfdescribed "doomgaze" outfit This Will Destroy You is sure to devastate, with its mountains of distortion and extreme dynamic range. A Place to Bury Strangers (a.k.a "The Loudest Band in NYC") should overwhelm in equal measure, with its suffocating barrage of squalling guitars, insistent basslines, and unrelenting drums. With two distinct walls-of-sound to get lost in, this double-bill should offer up one of the most viscerally affecting evenings of music this town has seen in a while. Bring earplugs... or, don't. (Kaplan)

With Dusted 10pm, \$14 Bottom of the Hill 1233 17th St., SF (415) 621-4455 www.bottomofthehill.com

SATURDAY 6/9

"I CALL THE SHOTS: NEW **WORKS BY BEN VENOM"**

Local artist Ben Venom's signature quilts, stitched from chopped band tees, are spectacular to behold. A featured artist at the Yerba Buena Center for the Arts' "Bay Area Now 6" exhibit last year, Venom combines traditional hesher motifs (skulls, wolves, Satan, Slaverrr!) with traditional crafting techniques. (As his artist's statement points out, "even the beasts of metal need a warm blanket to sleep with.") Venom's



new solo show, "I Call the Shots," includes wing-themed quilts I Go Where Eagles Dare and War Bird West (you could spend hours staring at each, picking out all the band logos embedded within), plus embroidered jean jackets and pillows suitable for cradling lazy demon heads. And speaking of heads, they will bang: local rockers Hazzard's Cure and Dalton perform live at the opening. (Cheryl Eddy)

Also featuring work by Adam Feibelman Through July 7 Opening reception tonight, 7-11pm, free Guerrero Gallery 2700 19th St., SF

SATURDAY 6/9

www.guerrerogallery.com

SUPERMAN: THE MOVIE

Ever had the urge to watch Christopher Reeve valiantly save a busload of helpless schoolchildren on Golden Gate Bridge... in front of the bridge itself? Well, here's your chance. In commemoration of the SF landmark's 75th anniversary, The Presidio Trust and the Walt

Disney Family Museum are curating "The Bridge on the Big Screen," a series of seven bridge-centric films to be screened outdoors over the coming weeks, and Superman: The Movie is the second installment. Stay tuned for Hitchcock's Vertigo, to be shown next Saturday. And remember to bring a blanket or low lawn chair. (Kaplan)

6pm, free Main Post Green Presidio, SF www.presidio.gov

SATURDAY 6/9

CORROSION OF CONFORMITY

It's not every band that can wear two hats, or wear them both as well as Corrosion of Conformity. The Raleigh, NC outfit began in



1982 as a frenzied hardcore band before evolving into a slower, fuzzier stoner rock beast, starting with 1991's Blind. More than 20 years later, though, the frenzy is back, courtesy of a stripped-down, power trio lineup and a new, selftitled album. With bassist Mike Dean taking over vocal duties from guitarist Pepper Keenan (busy playing in Down), COC have returned to their hardcore roots. Expect high tempos and chaos in the pit. (Ben Richardson) With Torche, Black Cobra, Gaza 8pm, \$21 Slim's 333 11th St., SF

SUNDAY 6/10

www.slimspresents.com

(415)-255-0333

SUNSET ISLAND

Now in its fourth year, this annual "electronic music picnic" from the generous party mavens at SUNSET comes with a fee for the first time. But given the music on offer — including live sets from Magda, the always enticing



genre-crossing daughter of Berlin and Detroit, and shadowy UK producer BNJMN, who made a double album debut last year with Black Square and Plastic World — the tickets still are coming at a steal. And that's not factoring in the possibility of nice weather, a pleasant crowd, and an unparalleled view from one of the best venues/lawns in the Bay Area. Just, uh, remember to pick up your trash. (Ryan Prendiville) With Eddie C, Galen, Solar, J-Bird Noon, \$5-\$15 Great Lawn, Treasure Island www.sunsetmusicelectric.com

TUESDAY 6/12

HERE WE GO MAGIC

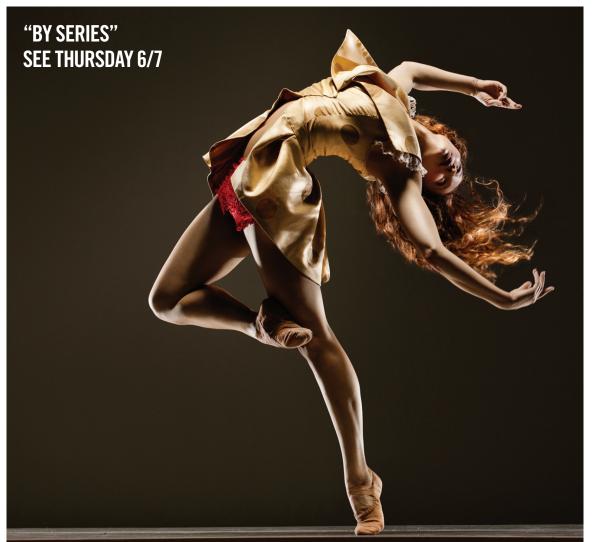
A four-piece band of Brooklynites, Here We Go Magic received a notable nod from one Thom Yorke in the summer of 2010 — he said the act was his favorite at Glastonbury that year. Since then, songwriter Luke Temple and friends have continued making saliently synthy music while touring the globe, and even picked up a hitchhiking John Waters along the way. The indie-poppers are performing in support of their third full-length album A Different Ship, a percussion-driven record that is also purely melodic in its nature. Here We Go Magic at the Independent will be a chance to catch this fast-rising band at a smaller venue before the summer festival season is upon us, and before several high-profile tour dates with Coldplay in July. (Julia B. Chan)

With Harriet 8pm, \$15 Independent

628 Divisadero, SF

(415) 771-1421

www.theindependentsf.com The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, 71 Stevenson Street, Second Floor, SF, CA 94105 or email (paste press release into email body — no attachments, please) to listings@ sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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TIME'S ON HIS SIDE

How sifting through records at Rooky Ricardo's influenced Nick Waterhouse's powerhouse R&B style

BY LANDON MOBLAD

arts@sfbg.com

MUSIC Nick Waterhouse no longer calls San Francisco home, but the city's fingerprints are all over Time's All Gone, his effortlessly fun, debut LP. The retro-minded songwriter-producer crafts perfect little tributes to the punchy 1950s R&B sounds he's been drawn to since he was a kid, all steeped with an endearing reverence for old-school record culture and recording techniques.

"We cut as live as possible, so a lot of the record is eight people in one room playing at the same time," he explains. "Everybody's gotta feel it together, and if they don't, you really don't have a song, in my opinion."

As a Southern California kid growing up in the Costa Mesa area, Waterhouse approached his music listening from a studious angle, soaking up the Van

Morrison and John Lee Hooker records of his parents, along with the Descendents and Sonic Youth albums he found. The wellrounded sonic diet can be heard within the frayed edges and garage rock appeal that Time's All Gone has in spades.

"I listened to everything I could because I wanted to gain as much experience as possible," he says. "I was the kid staying up for hours with the radio under the covers."

By 18, Waterhouse had moved to San Francisco and quickly jumped headfirst into the DJ scene, spinning and building a network of like-minded cohorts at the Knockout's Oldies Night and Saturday Night Soul Party at the Elbo Room, which brought him in touch with folks like Ty Segall and Mikal Cronin. No connection, however, would become as important to him as his relationship with Rooky Ricardo's, the Dick

Vivian-owned oldies-R&B-soulcentric gem of a record store in the Lower Haight.

"Rooky's informed a lot of how I developed as a person, and it's all in the spirit of the place," he says. "It's got that clubhouse

Waterhouse recorded the saxophone-propelled blast of "Some Place" in the summer of 2010, an undertaking that he says was fueled more by a desire to sell vinyl copies to friends and fellow Rooky's shoppers than to start a full-fledged music project.

"I really had no interest in it at the time," he explains. "I figured I'd just keep making these 45s for fun and no one would even know who I was."

After some nagging by friends to put something together for live shows, however, he caved and began recruiting players for the beginnings of what is now the Tarots, his perfectly comple-

mentary backing band. Together with Waterhouse's guitar playing and expressive croon, the group uses horns, piano, drums, and female backing vocals to pay tribute to soulful R&B without ever falling victim to hollow mimicry or self-conscious irony. This is warm music made by passionate people with only the purest of intentions.

When it came time to record an LP, Waterhouse did what anyone who's heard his music might expect and found an all analog studio in Costa Mesa called the Distillery to work out of. With the use of vintage gear, old ribbon mics, and classic recording techniques, he says that Time's All Gone was constructed entirely with vinyl in mind.

"I can't lie and pretend that as somebody born in the late-1980s I haven't had moments of discovery because of digital music," he says. And while yes, he has found music digitally over the years, he doesn't have any vivid, concrete memories of those discoveries, the way he does with physical records. "I can still remember what listening station at Rooky's I was at when I first heard a record, or what weird flea market I found something at. Having something tangible in front of you helps you associate."

Waterhouse recently moved back to Southern California due to his quickly escalating, hectic tour schedule, but the plan has always been to officially release his album in San Francisco. In a beautiful bout of planning, Wednesday night's show will not only mark the release of Time's All Gone, but will also serve as a celebration for the 25th anniversary of the day Rooky Ricardo's first opened its doors. Expect the dance party to start early and run late, as Waterhouse has enlisted the help of some of his favorite local DJs to spin before and after his set.

"In my mind, my album was born out of Rooky's and out of a specific period of time in San Francisco more than anything else," he says. "So this is my party for all the people and things that really mattered to me there." sfbG

NICK WATERHOUSE

With DJs Carnita, Primo, Matt B, Lucky Wed/6, 8pm, \$12 Verdi Club 2424 Mariposa, SF (415) 861-9199 www.verdiclub.net

REVIVAL SIGNS

JD McPherson ushers in a welcome return to rock'n'roll roots

BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC A few musicians with slick hair and black-frame glasses are seen setting up their equipment in Chicago's Hi-Style Studio: amps, a mustard Telecaster, glittering gold drums, a huge stand-up bass, and vintage condenser microphones. What year is this?

The drum hits crack and the bass strings ripple with heavy plucks. The finger-snapping beat is unavoidable, almost cloying in its blitheness. Potent vocals

"WE'RE WAY **MORE SPECIALTY RECORDS THAN SUN RECORDS**"

reminiscent of Little Richard suddenly overpower it all. It's Broken Arrow, Oklahoma's JD McPherson singing so hard a craggy vein in his otherwise smooth forehead bulges — in the video for the single that has brought him this far: "North Side Gal."

It's due to be inescapable this summer. "The Chicago Cubs have actually been playing that song at the stadium during games," McPherson says during a phone call from his car, where the singersongwriter-occasional vegetarian is waiting on an order of red pepper tofu. "It's really exciting. There's really no other team I'd rather have that song associated with. It's the ultimate old ballpark, underdog team."

Like contemporaries Nick Waterhouse (who, coincidentally, is also playing San Francisco this week, and un-coincidentally is also profiled in this issue) and Nick Curran and the Lowlifes, McPherson is tackling the invigorating rock'n'roll power and bluesy vocals of early R&B and 1950s rock, exploring retro record-mak-



ing processes, while nonchalantly dressing the part.

It's another revival, likely to sell well across the mainstream in the Heartland, but also appeal to the underground listeners throughout rockabilly pockets. Though this is beyond classic rockabilly's precise replications of the past, past kitsch and overwhelming aesthetics. These band leaders with undeniable guitar skills and a very modern drive have something that can only be described, apologetically, as star power. Out of the smoky clubs and into the mind's eye.

And while rockin' McPherson may have the sound, the sideparted hair, and the analog recording process back-story like the others in this current resurgence, his own background is fairly different; if the more soulful California boy Waterhouse is Rat Pack wool suits, McPherson is dusty rolled denim.

McPherson was raised on a cattle farm in Buffalo Valley, Southeast Oklahoma — dutifully feeding the cows before school — but later fell into a nearby punk scene, and met his wife (and mother to his two young daughters) at a new wave-goth club night in Tulsa; wearing a Smiths shirt herself, she approached him to say,"You look like a Smiths fan." She's now his biggest supporter, sitting patiently while he runs by new guitar parts or song lyrics. She's also the original "North Side Gal."

But before all that, before his interest in punk and new-wave, before the wife and kids, and long before the release of his modern reinterpretation of early rock'n'roll record, Signs and Signifiers, he was just a 13-year-old kid in the

Midwest learning to play the guitar.

His much older brothers showed him their '70s-era Lynyrd Skynyrd, Allman Brothers, and Jimmi Hendrix records. He grew obsessed with Led Zeppelin then Van Halen, and later, Nirvana, which led to searches for punk origins records by the Stooges and the Ramones. As a late teen, he discovered early rock'n'roll, the backbeat to all those spinning vinyl dreams.

"I found the Deca recordings of Buddy Holly, and that sort of seemed to marry the exuberance of the Ramones, with the country Arcadian aesthetic that I was growing up around. It made sense...and it got me."

His teenage punk band begin interjecting Buddy Holly's "Rocking Around with Ollie Vee" into their sets; the sound had a pervasive pull, and he fell backwards, deeper into the roots of rock'n'roll — Screamin' Jay Hawkins, blues artists his Alabama-born dad loved such as Muddy Waters and John Lee Hooker, and early jazz musicians.

He looked to Little Richard in particular, to whom he has garnered favorable comparisons (see the beginning of this story). Because of his style, and, perhaps, his skin color, he's also seen comparisons to Elvis. "I love Elvis, I mean, I lo-ove Elvis," he stretches out the "of" sound in the word "love" with an endearingly twangy accent. "I don't know if there's a huge musical similarity between us and Elvis, maybe instrumentation-wise, but we're way more Specialty Records than Sun Records."

"Little Richard is my favorite recording artist," he continues, "[I'm] way more interested in

Elvis' black counterparts and predecessors. I do love rockabilly, but we don't interject a lot of hillbilly sounds into our rhythm and blues the way Elvis did."

In the '90s Midwest, pop-country was taking over the airwaves, Billy Ray Cyrus and the like — it's what all McPherson's high school classmates were popping in the tape decks. It wasn't for him. Perhaps this is why he shies away from any hillbilly sounds, those that can lead to psychobilly when mixed with the punk roots. Not that he disparages rockabilly.

"There's a subculture of all these bands that have no intention of doing anything other than just really faithfully reproducing these sounds, there's a lot more rockabilly and Western swing bands doing that thing, [yet] these are folks that are putting out quality music."

But in those scenes and beyond he saw a shortage of the more straight-forward rock'n'roll he loved. That's why he and musical partner Jimmy Sutton (the gray fox thumping those stand-up bass strings in the "North Side Gal" video) decided to make the DIY, all-analog Signs and Signfiers album in the first place. "So our record basically was almost like an art project, like 'let's just make this record and do what we always wanted to do.""

The drummer on the album was Alex Hall, who doubled as the engineer. Now he's still "in the family," often playing keyboards with the band; drummer Jason Smay is on the current tour. During the recording process, McPherson and Sutton would run through a song then Hall would head into the control booth to mix. He'd set the levels, start the tape, run in,

then get behind the drums. "That was kind of the magic of it, it was essentially mixed as we recorded it. Real fast, instant gratification. It's the best way to record."

Like contemporary Waterhouse noted, McPherson of course has his own connections with modern technology and has used digital recording processes in the past, but he prefers the analog way, to extract that authentic sound. "I've seen the amazing things you can do in a digital environment, but there's some special thing to getting a band live in the studio and recording an actual performance. And then you know, the equipment sounds amazing too."

While the record was originally released in 2010 on Sutton's tiny Hi-Style label, the "North Side Gal" single and album have really started picking up this year. With the homemade video as the ultimate calling card, Rounder Records signed the band and rereleased the album this spring. The video has gained half a million views as of press time, and the band's television debut is tonight on Conan. Despite all that, they're still relatively unknown in the US, but McPherson and his band have a huge following in the UK they regularly play sold-out shows and festivals, and have daily rotation on BBC Radio.

During the recording process, and up until the end of the 2011 school year, McPherson was still employed in a local Broken Arrow middle school as a computer and arts teacher (he went to college for fine arts). When he was laid off last summer he says he told the band, "well, I'm getting a paycheck through the summer, so let's tour and try to make some money while I look for another job." They've been touring consistently ever since.

Perhaps this batch of '50sinspired rockers and analog R&B crooners will move beyond the past, and into the future musical pantheon, gaining elusive mainstream success. Or maybe they'll remain lovable underdogs. Only time will tell. For your McPherson fix now, you could always take in a Cubs game. Check back at the end of summer '12. sfbg

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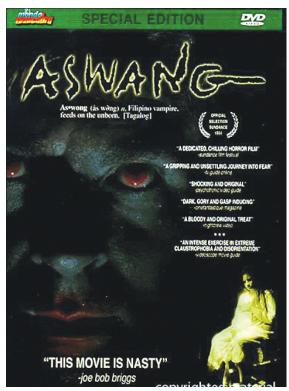
TRASH A primary figure in Philippine folklore dating back centuries, the aswang is a monster that has taken many forms — shape shifting being one constant. But arguably the most prevalent, at least in pop culture today, is that of a vampiric "witch" who uses the guise of a seemingly harmless old woman to ingratiate herself wherever there are pregnant women or young families, with the goal of eventually making a snack of the newborn or not-quiteyet-born. They manage the latter selection by using an extremely long proboscis to suck the ... oh, you don't want to know. (Although surely that image will someday be used by the ever-more-hysterical antiabortion forces.)

Yerba Buena Center for the Arts' "New Filipino Cinema" series (see page 27) features a mockumentary about Lilia Cuntapay, a senior actor whose modicum of local fame has come from playing variations on these mythical creatures, notably in the neverending Shake, Rattle & Roll horror movie franchise. But for all the aswang's ongoing ubiquity in the Philippines — a popular costumed Aswang Festival was held for several years in provincial Capiz until the Catholic Church got it shut down as "devil worship" — it's rarely surfaced in entertainment abroad. Of course other cultures have their own traditional ghouls to play with. But it's hard to deny that the baby lifeforce-sucking hag is a concept rather low on international-export value

One major exception is among the great underappreciated U.S. indie horrors of the last 20 years: 1994's Aswang, shot on 16mm in and around Milwaukee for a reported grand total of \$70,000, was the first feature for young Midwesterners Wrye Martin and Barry Poltermann. Their screenplay, devised from a story idea by Philippines-raised friend Frank Anderson, was the heartwarming tale of a lass in conventional "trouble" who finds a savior who'll do what's best for both her and her unwanted baby. Or so she thinks.

Knocked up by an irresponsible mullet-head boyfriend, barely-legal Katrina (Tina Ona Paukstelis) refuses to abort, instead agreeing to an unusual advertised offer: she will carry the child to term, posing as the bride of Peter Null (James Spader-ish Norman Moses). The last male heir to an aristocratic émigré Filipino clan, he claims he and his actual wife cannot conceive, and must resort to this ruse to inherit the family fortune. In an uncomfortable meeting presided over by a hilariously bored lawyer (John Garekis), the parties meet and sign the necessary contractual documents.

Seven months later, now ready-to-pop Katrina and her "husband" reunite, driving from the city to Chez Null, a rambling, isolated rural property with an aura of going-to-seed grandeur. She's introduced to regal matriarch Olive (Flora Coker), given a creepy once-over by Tagalog-only-speaking housekeeper Cupid (Mildred Nierras), and pointedly told not to visit a small adjacent house where Peter's sister Claire (Jamie Jacobs Anderson) is, ahem, not well. An uninvited, unwelcome guest of sorts also shows up, one Dr. Roger Harper (Josh Kishline). He says he's just renting a vacation cottage nearby, but seems to be poking an investigative nose into some Null family mischief that is most definitely not for public consumption.



It does, however, involve consumption — as Katrina finds out after being put to bed heavily drunk on Cupid's homemade special cider. Waking groggily, she senses a disturbance under the covers. To her considerable distress, it turns out she's getting an intrusive visit from what one crew member later called a "50-foot tongue with a mind of its own." Thus begins, just half an hour into the film's 82 minutes, a nonstop escalation of grotesquely funny, tasteless mortal crises that ought to rank Aswang up there with The Evil Dead (1981) and Re-Animator (1985) for freaky, semi-camp gore-horror ingenuity.

Ought to, but Aswang sort of fell through the cracks, despite gaining some attention (not all favorable) as part of the Sundance Film Festival's first-ever midnight sidebar. Theatrical release never came to pass; the U.S. video distributor released it cut, redubbed The Unearthing, and dumped into low-end retail outlets. Fame and fortune did not ensue for the filmmakers, who've separately stayed active in various capacities — editing, producing, even directing a documentary record of Charles Nelson Reilly's one-man stage show — but never again creating anything remotely like their crazily intense debut

The Mondo Macabro DVD release, out a few years now, has helped Aswang gain a small cult following, as well as regain its original title. Among factoids revealed in the extras are that most cast members were drafted from longtime Milwaukee avant-garde company Theatre X, though male lead Moses was, incongruously, a regional stage musical star. (Despite his memorably unhinged performance here, he seems to have never made another film.)

The making-of documentary is amusingly contentious, with some participants still discomfited by the paces they were put through, others retroactively doubting the directors' competence, scruples, or whether they even shot particular scenes. They may still not quite know what they got themselves into, but hopefully time will prove it was something perversely great. Aswang does aswangs proud. (Dennis Harvey) sfbg

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PINOY RISING

"New Filipino Cinema" spotlights the island nation's burgeoning, work-in-progress filmmaking scene

BY DENNIS HARVEY

arts@sfbg.com

FILM Cinema has had a long and colorful history in the Philippines, with a first "golden age" of homegrown product in the 1950s, a turn toward exportable exploitation films in the '60s, notable new-wave directors (like Lino Brocka) emerging in the '70s, and so forth — sustaining one of the world's most prolific film industries despite difficulties political and otherwise. At the turn of the millennium those wheels were wobbling and slowing, however, hard-hit by a combination of too many lowgrade formula films, shrinking audiences, and stiffer competition from slick imported entertainments. The commercial sector stumbled on, but as a shadow of its robust former self.

But there's something percolating beyond hard consonants on the archipelago these days, signs of a new DIY vigor coming from independent sectors juiced by the inexpensive accessibility of digital technology, undaunted (at least so far) by problems of exhibition and income-generating at home. It's a sprawling, unpredictable, workin-progress scene that some figure could well become the next "it" spot for cineaste types seeking one of those spontaneous combustions of fresh talent that arise occasionally where you least expect it - like Romania, to name one recent

One person who definitely thinks that's the case is Joel Shepard, Yerba Buena Center for the Arts' longtime Film/Video Curator. He's traveled to the Philippines several times in recent years (once serving on the jury at CineManila), and has previously programmed a few prime examples of the country's edgy new voices — particularly Brilliante Mendoza, whose notorious 2009 police-corruption grunge horror Kinatav (a.k.a. Butchered) was one of the most hotly divisive Cannes jury-prize winners in recent history. Now YBCA is presenting "New Filipino Cinema," Shepard's first "big fat snapshot" — hopefully to be continued on an annual basis — of a wildly diverse current filmic landscape, assembled in collaboration with Manila critic Philbert Ortiz Dy.

Shepard's program notes call the Philippines "an extremely fascinating country...but the more I learned about the place and its

people, the less I felt like I actually understood anything. The truth felt more and more slippery." One might get a similar sensation watching the films in this expansive (nearly 30 titles, shorts included) sampler, in that they're all over the map stylistically and thematically - from lyrical to gritty, satirical to anarchistic — suggesting no single defining "movement" or aesthetic to New Filipino Cinema.

Nor should they, since these movies reflect very different cultures, politics, and issues in regions hitherto underrepresented onscreen. After all, Manila isn't the only place you can get your hands on a digital camera; and Tagalog is primary language for just one-third of all Filipinos.

The series opener has significant local ties: Loy Arcenas is a lauded stage set designer who's worked frequently with our own American Conservatory Theater. Unavailable for preview, in description his feature directorial debut Niño (2011) sounds redolent of Luchino Visconti and The Garden of the Finzi-Continis (as well as, perhaps, 1975's Grey Gardens) as it depicts a once grand family of Spanish émigrés living in decrepit splendor, diminished over generations by political inconvenience and a proud, fatal inability to adapt.

Their aristocratic pretensions are a far cry from the rowdier real life captured or depicted in other YBCA selections. A bizarre footnote to the United States' complicated, incriminating relationship with the Philippines is documented in Monster Jiminez's Kano: An American and His Harem (2010). Its subject is a Yankee Vietnam vet whose military pension allowed him to construct a sort of one-man imperialist paradise centered around his penis. Whether he was a gracious benefactor, a bullying rapist, or both is a puzzle only clouded further by contradictory input from former/current wives and mistresses (even while he's in prison), stateside relatives who recall a childhood ideal to shape a sociopath, and the authorities who've lately kept him in prison.

War is ongoing, marriage an impractical hope in Arnel M. Mardoquio's impressive Crossfire (2011), whose young lovers in southern region Mindanao must dodge government-vs.-rebel-vs.-bandit guns as well as a rural poverty sufficient to make our heroine vulnerable to being offered as a lender-



debt payoff. Their plight is starkly contrasted with the spectacular scenery of countryside few tourists will ever hazard.

Its atmospheric opposite is Lawrence Fajardo's Amok (2011), whose thousand threads of seemingly free-floating narrative depict life dedicatedly melting down all race, age, class, and economic divisions during a heat wave passage through one of Manila's busiest intersections. What birth and development keeps apart gets nail-gunned together, however, once this string of naturalistic vignettes hits a plot device that delivers deus ex machina to all with no melodramatic restraint. Fate also lays heavy hand on the junior protagonists of Mes de Guzman's At the Corner of Heaven and Earth (2011), a crude but honest neo-realist drama about four orphaned and runaway boys trying to eke out a marginal existence in Nueva Vizcaya.

Should this all sound pretty grim, be informed there's lots of levity - albeit much of it gallowshumored — on the YBCA slate. Jade Castro's exuberantly silly Remington and the Curse of the Zombadings (2011) finds the funny in homophobia as its crass young hero (a farcically deft Mart Escudero) is "cursed" by an angry queen he'd insulted to become gay himself; meanwhile somebody goes around their regional burg assassinating cross-dressers via ray-gun. Plus: zombies, and the proverbial kitchen sink. Also on the frivolous side is Antoinette Jadaone's mockumentary Six Degrees of Separation from Lilia Cuntapay (2011), in which the titular veteran screen thespian struggles for recognition after decades playing bit parts and occasional showier ones, notably as witchy folkloric "aswang"

attempting to suck the lifeblood from newborn babes. (See aswangrelated coverage in this week's Trash column, too.)

Yet those are but moderately playful New Filipino Cinema exercises compared to the determined off-map outrages practiced by Mondomanila (2011). This gonzo eruption of spermazoidal huzzah! by multimedia Manila punk underground mover Khavn de la Cruz seeks to leave no societal cavity unexplored, or unoffended. Opening with an infamous quote from Brokedown Palace (1999) star Claire Danes, who characterized Manila as a "ghastly and weird city ... [with] no sewage system," it delivers both fuck-you and fuck-me to that judgment via 75 minutes of mad under caste collage. There isn't much plot. But there's variably judged arson, pedophilia, yo-yo trick demonstrations, poultry abuse, upscale mall shopping, voyeuristic pornographia, Tagalog rap, rooftop drum soloing, and limbless-littleperson salesmanship of duck eggs.

Further complicating your comprehension of a very complex scene, the YBCA series encompasses avant-garde shorts by veteran John Torres and newer experimentalists. There's also a free afternoon Indie-Pino Music Fest Sat/9, and on June 17 there's a postscript: Lav Diaz's Florentina Hubaldo, CTE, the sixhour latest epic in a career whose patience-testing wide open cinematic spaces make Béla Tarr look like Michael Bay. sfbg

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EXPERIMENTAL BLISS: NATHANIEL DORSKY'S 2011 THE RETURN (TOP) AND 2009'S "QUARTET" COMPONENT COMPLINE.

RITES OF PASSAGE

Three consecutive Sundays of Nathaniel Dorsky's resplendent films at the Pacific Film Archive

BY MAX GOLDBERG arts@sfbg.com

FILM It's commonly said of Nathaniel Dorsky's films that they are beautiful beyond words. Which is true as far as it goes, but then the same could be said of many poems and they are words. What's clear is that Dorsky is absorbed with a classical fulfillment of form, and as such his films do better with poetics than interpretation (he has himself supplied a fine entry point with his slim volume Devotional Cinema). Poetics in this context means respecting the mystery and proceeding gingerly with gesture, metaphor, and detail. No one ever says of a Dorsky film, "I liked it the more I thought about it." Conversely, watching a second or third time one marvels to find the beauty springing to life with the same force, subtler and lovelier now for this trick of renewal. No one ever says of a sunset, "I've seen this one before."

A three-part retrospective at the Pacific Film Archive beginning June 10 retraces the last decade of Dorsky's work. The Return (2011) and August and After (2012) receive local premieres this weekend, accompanied by the delicate Pastourelle (2010). June 17 brings his "Quartet," to my mind a signal achievement of the young century. The series concludes June 24 with three earlier films confirming Dorsky's mastery of an open (sometimes called polyvalent) form of montage: Song and Solitude (2006), Threnody (2004), and The Visitation (2002). How fitting that these films should be spaced out over consecutive days of rest! They will be shown on 16mm because that is what they are (last I checked the museums still show the Old Masters in paint).

It's our good fortune to share a city with Dorsky: opportunities to see the films with him as a guide come a little more frequently, and the phenomena that supply his CONTINUES ON PAGE 28 >>



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organized by the Asian Art Museum, San Francisco in collaboration with the Mori Art Museum, loky Asian Art Museum is made possible by support from The Bernard Osher Foundation, the W.L.S. I, Koret Foundation, Columbia Foundation, The Henri and Tomoye Takahashi Charitable Foundation, ment for the Arts, Credit Suisse, United, Union Bank, Christie's, Pacific Gas and Electric Company, ioundation, with additional support from The Japan Foundation and The Dedalus Foundation, Inc. Bay Guardian, East Bay Express, The Bold Italic, SF Arts Quarterly, Art Practical, KQED. Poklong (detail), 2008–2011 (ongoing project). © Poklong Anading, 2011; Courtesy Galerie Zimmermann

Room

CHURCH OF MISERY (JAPAN), HAIL HORNET (MEMBERS OF BUZZOVEN/WEEDEATER/SOUR VEIN) THE GATES OF SLUMBER

THU AFRO-TROPI-ELECTRIC-SAMBA-FUNK **AFROLICIOUS:** 6/7

WITH DJ/HOST PLEASUREMAKER PLUS SPECIAL GUEST
FREE RADICALS PROJEKT (MAUI. HAWAI'I)

FORRÓ BRAZUCA DJS P-SHOT & CARIOCA

SAT TORMENTA TROPICAL
WITH SPECIAL GUEST
DJ DODGER STADIUM
(BODY HIGH/LOS ANGELES)

AND RESIDENT DIS
SHAWN REYNALDO & ORO 11

SUN **DUB MISSION** 6/10 PRESENTS THE BEST IN DUB. DUBSTEP. 9PM \$6

DJ SEP, J. BOOGIE (DUBTRONIC SCIENCE/OM) AND A SPECIAL SET BY MOCHIPET (DALY CITY RECORDS)

MON CHAD STAB PRESENTS 6/11 THE Y AXES TARANTULA TANGO

SCATTER GATHER LOUD TALKER \$2 DRINK SPECIALS TUE LIVE MUSIC & TAWDRY BURLESQUE 6/12 9PM \$10

BOMBSHELL BETTY & HER BURLESQUETEERS **FROMAGIQUE**

WED ELBO ROOM PRESENTS **BUFFALO TOOTH** UZI RASH, POOR SONS, PARMESAN

THU 6/14 AFROLICIOUS FRI 6/15 KG OMULO, AFROMASSIVE SAT 6/16 SAT NITE SOUL PARTY SUN 6/17 DUB MISSION: DJ SEP

ADVANCE TICKETS
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ARTS + CULTURE: FILM

CONT>>

visual repertoire are that much more familiar. Here are the blossoms, the Chinatown lanterns, the drifting Muni trains, the ocean skies, and the seasons as we only dare to see them in deepest reverie.

Dorsky began making movies under the influence of people like Stan Brakhage and Gregory Markopoulos, filmmakers who strove for an intrinsic cinematic language (while the auteurists chiseled out an essential cinema, they sought cinema's essence). After relocating to San Francisco in 1971, he reemerged with Hours for Jerome (1980-1982), a dense exercise in spiritual autobiography culled from pastoral years in New Jersey. The films began arriving with greater regularity after Triste (1998) and continue apace even after the desertion of his beloved Kodachrome.

The silence of Dorsky's films is lush, providing intoxicating accompaniment to the slowed projection of 18 frames per second which dips the photographic action just out of the flow of representation. The crescendos that surge past the finish of his films invariably leave me surprised that I haven't been listening to music, as the black of the theater seems clarified in the same way silence is after an expressive composition. Pushing the analogy further, the relationship between movement and stillness in his films is akin to that of sound and rest in music, the two leaved together as intonation. We really need a new word to describe the juddering movement of branches and buds that punctuate Dorsky's films. "Quiver" is close, but it doesn't capture the spring in the frame, like dancers on a stage.

A couple of months ago, Dorsky showed something called Kodachrome Dailies from the Time of Song and Solitude (Reel 1) at Lincoln Center: Song and Solitudeera footage in the chronological order in which it was shot. The material had a completely distinct character viewed this way. Dorsky talked of it as a journal. The loose form made it easier to relate to his eye being grasped by something in the world, and yet one missed the justice of the cuts.

If pressed for a defining quality of these films, I would say rightness —each shot developing to its fullness, tuned to what comes before and after. The fact that this formal refinement is itself the

focus of the films creates a suspension of time which, after all. is a basic condition of paradise. Certainly the films are colored by experience, as August and After for instance is clearly marked by grief, yet this is never what they are "about." Trust is placed in the selfexpression of the film stock — its luster and dusk.

Dorsky's films will reintroduce you to what branches make of the sky and how the grass gladdens when the sun reappears from its shade. I think this is what people are talking about when they say the films remind them of childhood. "A child said What is the grass? fetching it to me with full/hands;/How could I answer the child? I do not know what it is any/more than he./I guess it must the flag of my disposition, out of hopeful/green stuff woven." We could choose many lines of verse to say the same, but Whitman's will do. There is something mystical in Dorsky's slightly ajar illuminations of worldly objects and features. And yet so too is there something altogether sensible and almost courtly in their formal arrangements. The shots of dogs make us chuckle because we're in a position to recognize our own recognition, all too human.

On first viewing The Return struck me as a deeply melancholy work, its darkly reflecting surfaces and doublings bearing the impression of lost sleep. August and After, on the other hand. is more immediate in its effect and a superior example of how Dorsky's style can serve distinct emotional structures (threnody here). Tender impressions taken near the end of George Kuchar's life, the filmmaker surrounded by family and friends, are framed in the light of long afternoons. Everything that follows is touched by these pictures of intimacy: two workers sliding down a skyscraper, a distant glass door sweeping a ray of light across a café, agitated steps into bramble. A rhythmic montage focuses on packages and fruits carried down the street, the actual things transfigured into pure color. When the film's ship finally sails, it does so with such grace as to say love without saying. sfbg

"AFTERIMAGE. THREE NIGHTS WITH NATHANIEL DORSKY"

June 10, 17, and 24, 7:30pm, \$5.50-\$9.50 Pacific Film Archive 2575 Bancroft, Berk. (510) 642-5249 bampfa.berkeley.edu

28 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

WELCOME TO THE **TECHNODOME**

BY MARKE B. marke@sfbg.com

SUPER EGO One of the googly-eyed insider pleasures of attending a massive thing like the Movement Detroit Electronic Music Festival over Memorial Day Weekend is catching a glimpse of who's checking out who: elder legends Anthony "Shake" Shakir and Danny Tenaglia peeping ever-smiley Berliner Cassy's driving afternoon set on Monday's main stage; a slew of unexpected European fameballs shimmying awkwardly at hometown hero DJ Godfather's rapidfire booty bass blasts; a dream DJ-booth Detroit traffic jam of Stacey Pullen, Mark Kinchen, Kenny Larkin, and Terrance Parker; Boston's wacky Soul Clap getting down on every sideline I could see; and everybody peeping Public Enemy in Sunday's main stage headliner slot to see who stole the soul.

PE revved up nicely into its classic, cavernous hip-hop cacophany, with Chuck D in fine voice and a randy Flava Flav as old school hype-y as ever. (He's got a Twitter y'all, and we need to help open his friends' restaurant at 15 Mile Road and Van Dyke.) No, Underground Resistance did not show up to take Terminator X's place behind the turntables, but we all knew the words — including Ice-T, making a surprise media appearance at one of the best-vibed, eclectic, well-run Movements I've been to (five out of 12).

Kids wanted to dance, too — all 30,000+, drenched in 90degree sweat for three days of the best DJs in the world. The big overarching narrative in the global techno community right now is how it should react to the bland pop successes of the likes of David Guetta and Tiesto on the one hand and the watered-down dubstep youthquake of Skrillex and co. And yes, there were a fair share of Deadmau5 tees and tattoos among the nubile — but nothing sounded anything like all that at the fest.

And no one seemed to care,



really. Abstract pop thrills could be had from Major Lazer, SBTRKT, Roni Size, and melodic poptech popularos like Seth Troxler, Jamie Jones, and Slow Hands. But what to say about the hordes of smiling teens freaking out over Dopplereffekt's darkly hypnotic true-electro pounding, or swaying along to No Regular Play's breezy, sculptural grooviness, or whinnying madly when Lil Louis broke Diana Ross's "Love Hangover" into the slow part of his "French Kiss" — and then Donna Summer's "I Feel Love" when it got all fast again? Fucking Detroit. Love it.

So yes, smart and sophisticated techno is thriving — no doubt about that, really, after all it's been through. Case in point: Sunday night's huge KMS 25th anniversary party which celebrated founder Kevin Saunderson seminal label with an insane fanboy blowout, featuring Inner City and Carl Craig's 69 project live, as well as techno inventors Saunderson, Juan Atkins, Derrick May, and Eddie "Flash" Fowlkes together onstage, on four decks setups. And that was just the most-hyped of the satellite parties, which blossomed like wild fennel along the cracked concrete streets of the D.

I caught up with an only slightly bleary-eved Saunderson after his label's shindig, and before he was set to go on as the penultimate main stage act. (Closing honors went this year to Jeff Mills a.k.a. the Wizard, whose spacey hijinks predictably killed). KMS is releasing an anni-

versary box set at the end of this month bursting with juicy classic cuts and new barnstormers. You can read my full interview with Saunderson on the Noise blog at SFBG.com. But one thing he said struck me in particular, especially in metaphorical relationship to the Motor City.

I asked him how he could keep up such tremendous energy through a quarter-century, how he didn't run himself ragged on the hard facts of the world even as he transported generations of dance floors into cosmic netherworlds.

"It's a path," he replied, uncurling his arm along the back of my chair and staring somewhere far in the back of my skull. "Techno is a calling, and you do it because you have to do it, and that's it. It's not just some sort of music you build a life around. It's the direction you take in your whole life, the actual path. No matter where it leads you." I promised I'd finally stop writing about Detroit but the hits just keep on coming: mad genius and early techno innovator from across the river in Windsor Richie Hawtin whirlwinds through with the yummy Paco Osuna (Fri/8, 9pm, \$22.50. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com) and the As You Like It Live party with Kollektiv Turmstrasse, Kassem Mosse, Christina Chatfield, and Bobby Browser (Fri/8, 9pm-4am, \$15 before 10pm, \$25 after. Beatbox, 314 11th St., SF. www. facebook.com/AsYouLikeItSF) continues Movement's adventurous exploration of techno textures.

SOUL SLAM SF 7

I recently stayed in a Prince-themed hotel where the mirror above the bed was inscribed, "I was dreamin" when I wrote this, forgive me if it goes astray" It was a fantasy come true. Another? The seventh installment of this Prince vs. Michael Jackson sonic smackdown — a step beyond the normal tribute night with excellent rare selections by NYC's DJ Spinna with Hakobo, King Most, and Proof.

Sat/9, 9pm, \$20 advance. Mezanine, \$\$\$ Jessie, SF. www.mezzaninesf.com

NON STOP BHANGRA: TOPH ONE RETURNS

It's a mitzvah! After surviving a tragic hit-and-run that stunned the nightlife community, bike king and DJ extraordinaire Toph One resurfaces at this ace bhangra monthly, heading up the global-funky loft with Jeremy Sole of Santa Monica's groovy Afrofunke' party. Meanwhile, in the main room, LA bhangra superstars Sandeep Kumar and Doc Bladez keep it electro-punjabi whirled.

Sat/9, 9pm, \$10 advance, \$15 door. Public Works, 161 Erie, SF. wwwpublicsf.

PINK AND PURPLE PATIO PARTY

Why should El Rio, EndUp, and Wild Side West get all the sunny queer veranda jollies? Cafe Cocomo prances into the afternoon outdoors game with this cute-looking affair — and yes, there is a fuschia and lavender costume theme, with prizes awarded to best retina-searing ensembles. DJ EMV throws a few Latin and retro-pop twists with eclectic guests. Plus: free BBQ!

Sat/9, 1pm-7pm, \$10 — mention the Guardian and get \$5 off! Cafe Cocomo, 650 Indiana, SF. www.tinyurl.com/ **PPPPLGBT**



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AY WYLIE HUBBARD

DAY JUNE 14TH 9PM \$10 (ROCK)

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THE MINKS (KINKS TRIBUTE)
MADAM AND THE ANTS
(ADAM AND THE ANTS TRIBUTE)

SATURDAY (SOLD OUT) JUNE 16TH 8PM \$25 (INDIE) ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL: JENNY LEWIS

NIK FREITAS

SUNDAY JUNE 17TH 9PM \$12/\$15 (ROCK/POP)
KATE MILLER-HEIDKE
SYLVIE LEWIS

MONDAY JUNE 18TH 8PM \$10 (BLUEGRASS)
BUCK WILD AND THE BOSS HOSSERS • ESCALATOR HILL MAGNOLIA KEYS

UESDAY JUNE 19TH 8PM \$10 (INDIE) ALL AGES SOLWAVE DANGERMAKER • HELLO MONSTER

WEDNESDAY JUNE 20TH 8:30PM \$15 (INDIE)

TUNA THURSDAY JUNE 21ST 8:30PM \$10/\$12 (BLUES/FOLK) DELTA GROOVES DANCE PARTY FEATURING: HOWELLDEVINE AARON LEESE & THE PANHANDLERS

RIDAY JUNE 22ND 9:30PM \$10 (ROCK)
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ATURDAY JUNE 23RD 9:30PM \$12/\$15 (ROCK) Ennis the Menace Presents:

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WEDNESDAY & THURSDAY (SOLD OUT)
JUNE 27TH & 28TH 8PM \$25 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
THE MOUNTAIN GOATS (SOLO)

THURSDAY JUNE 28TH 8PM \$10 (INDIE) ALL AGES HARPER BLYNN (ALBUM RELEASE) MADI DIAZ

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MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT SFBG.COM/NOISE



GEOFFREY OMADHEBO AND THE LAGOS ROOTS AFROBEAT ENSEMBLE PLAY THE BOOM BOOM ROOM SUN/10.

PHOTO BY ANTHONY KURTZ.COM

Music listings are compiled by Emily Savage Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venueguide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 6

ROCK/BLUES/HIP-HOP

Brendan Benson, Young Hines, Howling Brothers Independent. 8pm, \$18. Brian Bergeron Johnny Foley's. 9pm, free. Bob vs. Greg Zema Johnny Foley's Dueling Pianos. 9:30pm.

Church of Misery, Hail! Hornet, Gates of Slumber Elbo Room, 8pm, \$18. CocoRosie, Tez and the Rajasthan Roots, Sissy Nobby Regency Ballroom. 8pm, \$25. Keith Crossan Invitational Pro Jam Biscuits and Blues. 8 and 10pm, \$15. With Terry Hanck. Rocco Deluca Brick and Mortar Music Hall. 9pm, \$8-\$10.

Early Novembers, Wonder Years, Swellers, Young Statues Slim's. 7:30pm, \$20. Guitar Wizards of the Future, Beatcasso Hemlock Tavern, 9pm, \$5.

Mansions on the Moon, Deer Tracks, Nouela Bottom of the Hill. 9pm, \$12.

One Way Station Boom Boom Room. 8pm, \$5.

Teen Daze, One AM Radio, Giraffage, Slow Magic Rickshaw Stop. 8pm, \$10-\$12.
Nick Waterhouse Verdi Club, 2424 Mariposa, SF; www.verdiclub.net. 8pm, \$12. With DJs Carnita, Primo, Matt B, Lucky.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz.

Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF: www.lecolonialsf.com, 7-10pm, Dink Dink Dink, Gaucho, Michael Abraham

Amnesia. 7pm, free.

Thomas Mapfumo & Blacks Unlimited Yoshi's SF. 8pm. \$22.

Candace Roberts 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm Ricardo Scales Top of the Mark, 999

California, SF; www.topofthemark.com. 6:30pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and

Joshua J host this dance party. Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests. Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedez Munro, and

Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy

metal hangout.

Obey the Kitty: Yolanda Be Cool Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10.

THURSDAY 7

ROCK/BLUES/HIP-HOP

Advance Base, Nicholas Krgovich, David Joanna Cafe Du Nord. 8pm, \$10-\$12. Mickey Avalon, Millionaires, Dirt Slim's. 7:30pm, \$20.

Rick Derringer Yoshi's SF. 8pm, \$26 General 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm. Grendel's Claw, Curse Words, Grandma's Boyfriend, Sweet Bones Knockout. 9:30pm,

Human Condition, Betsy and Beau, Quiet Man Bottom of the Hill. 9pm, \$10.
Laurie Morvan Band Biscuits and Blues. 8 and

JD McPherson Great American Music Hall. 8pm. \$21.

Idina Menzel Davies Symphony Hall, 201 Van Ness, SF; (415) 864-6000. 8pm, \$69.50-

Misisipi Mike and the Midnight Gamblers, Heeldraggers Amnesia. 9pm, \$7-\$10. Party Owl, T.I.T.S, Burrows Hemlock. 9pm,

Stan Erhart Band Johnny Foley's. 9pm, free. Wailers, Gondwana Mezzanine. 9pm, \$30. Greg Zema vs. Bob Johnny Foley's Dueling Pianos. 9:30pm

30 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

MUSIC LISTINGS

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF: www.topofthemark.com, 7:30pm, \$10. Ned Boynton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and give-

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$5. With DJ-host Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.

Base: Sasha Vessel, 85 Campton, SF; www. vesselsf.com. 10pm, \$20.

Get Low Som., 2925 16th St, SF; (415) 558-

8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, 80's and Soul with weekly guests.

Midi Matilda, Young Digerati, popscene DJs
Rickshaw Stop. 9:30pm, \$10-\$12.

OneMama & M.O.M. Dance Party and

Fundraiser 111 Minna, SF; www.onemama.org.

Supersonic Lookout, 3600 16th St., SF; www. lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, amd Diagnosis.

Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero,

FRIDAY 8

ROCK/BLUES/HIP-HOP

Bob, Joel Nelson, Greg Zema Johnny Foley's Dueling Pianos. 9pm. **Body & Soul** Johnny Foley's. 9pm, free.

Concussion, Jack Killed Jill, III Content, Bankrupt District Sub-Mission. 8:30pm, \$5. Christopher Cross Yoshi's SF. 8pm, \$40;

Face to Face. Downtown Struts Slim's. 7:30pm, \$20.

Falsetto Teeth. Zu Zed. Bob Ladue Brainwash Cafe, 1122 Folsom, SF; www.brainwash.com.

8pm, free.
Forward, No Statik, Merdoso, Effluxus Knockout. 8pm.

Hollyhocks Makeout Room. 7:30pm. Maus Haus, Exray's, Mwahaha, Devonwho Rickshaw Stop. 8pm, \$10.

New Orleans Suspects, Zigaboo Modeliste and the New Aahkesstra Brick and Mortar Music Hall. 9pm, \$15-\$20.

Cathy Richardson Biscuits and Blues. 8 and 10pm, \$20.

Bob Schneider, Laura Warshauer

Independent. 9pm, \$20. Starskate, Hazel's Wart, Girls In, Wes Leslie and His Deadly Medley Thee Parkside. 9pm,

Tender, DickWolf, Inferno of Joy, Yes Go's Hemlock. 9:30pm, \$6.
This Will Destroy You, A Place To Bury

Strangers, Dusted Bottom of the Hill. 10pm, \$14. Tornado Rider, Battlehooch, Kill Moi, Sporting Life Great American Music Hall. 8pm,

Whiskerman, Guy Fox, Tumbleweed Wanderers, Steve Taylor Cafe Du Nord. 8pm, \$10-\$12.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured

Black Market Jazz Orchestra Top of the Mark. 999 California, SF; www.topofthemark.com. 9pm, \$10.

Terry Disely Bottle Cap 1707 Powell SF-www bottlecapsf.com. 5:30-8:30pm, free.

FOLK/WORLD/COUNTRY

Jay Schraub Coffee Adventures, 1331 Columbus, SF; (415) 441-0301. 11am-1pm, free.

Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music

Usual Suspects Acoustic Showcase 50 Mason

CONTINUES ON PAGE 32 >>



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6/9

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EL SUPERRITMO! ROGER MAS Y EL KOOL KYLE CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUNDAY 6/10 7:30PM \$7 KYMBERLI'S MUSIC BOX PRESENTS

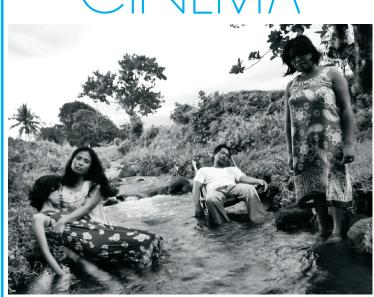
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JUNE 6 - 12, 2012 / SFBG.COM 31

MUSIC LISTINGS

Social House, SF; www.50masonsocialhouse. com. 8pm

DANCE CLUBS

Forro Brazuca Elbo Room. 10pm, \$10. Hottest dancehall music from Brazil.

Future Perfect Public Works. With Jel, GuMMy Bear, Friendzone, Jaycasio, and more. **Glitter** DNA Lounge. 9pm, \$10-\$20. Techno,

tech-house, and electronic dance Indie Slash Amnesia. 10pm. With DJ Danny

Joe Lookout, 3600 16th St., SF; www.lookoutsf. com. 9pm. Eight rotating DJs, shirt-off drink

MartyParty 103 Harriet. 1am, \$15.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

SATURDAY 9

ROCK/BLUES/HIP-HOP

Bow Wow Regency Ballroom. 8pm, \$32. Christopher Cross Yoshi's SF. 8pm, \$40;

Corrosion of Conformity, Torche, Black Cobra, Gaza Slim's. 8pm, \$21. Cut Loose Band Johnny Foley's. 9pm, free.

Donavon Frankenreiter, Goodnight Texas Independent, 9pm, \$21

Funk Revival Orchestra: A Tribute to Roy Ayers Cafe Du Nord. 9:30pm, \$10.

Green Lady Killers, Flexx Bronco Bender's, 800 S. Van Ness, SF; www.bendersbar.com

Hightower, Pins of Light, Ironwitch, War

Child Thee Parkside. 3pm, free.
"Indie-Pino" Yerba Buena Center for the Arts
Sculpture Garden, Third and Mission, SF; ybca. org/indie-pino. 1-6pm, free. With Savages, Pedro Gil, Golda and the Guns, Jack Lords Orchestra, Good Night Robot.

Maps & Atlases, Big Sleep, Hands Bottom of the Hill. 10pm, \$15.

New Orleans Suspects, Zigaboo Modeliste and the New Aahkesstra Brick and Mortan Music Hall. 9pm, \$15-\$20.

Julia Nunes Swedish American Hall. 8pm, \$15. Rod Piazza & the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22

Pierced Arrows, Don't, Abatis Thee Parkside

Randy, Greg Zema, Bob Johnny Foley's Dueling

2 hrs from

Sacramento

Shannon & the Clams, Burnt Ones, Cool Ghouls, In Watermelon Sugar El Rio. 3-8pm,

Spidermeow, Rabbles, Mt. Whateverest

Hemlock. 9:30pm, \$7.

Tiny Television Riptide, 3639 Taraval, SF;

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured

FOLK/WORLD/COUNTRY

Bay Area Swing All-Stars 50 Mason Social House, SF; www.50masonsocialhouse.com.

San Francisco Free Folk Festival Presidio Middle School, 450 30th Ave, SF; noon-10pm,

"Twang Bang" Great American Music Hall. 8:30pm, \$13-\$15. With Dirty Hand Family Band, Famous, Shants, Rogers, Hot Pink. Craig Ventresco & Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascafe.net.

DANCE CLUBS

Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life,

Cockblock Rickshaw Stop.10pm, \$5-\$10. Non Stop Bhangra: LA to the Bay Public Works. 9pm, \$15.

Paris to Dakar Little Baobab, 3388 19th

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and

Pink and Purple Patio Party Cafe Cocomo, 650 Indiana, SF; www.cafecocomo.org. 1-7pm, \$10. Queer outdoor dance party with DJs and

Soul Slam 7: Michael Jackson vs. Prince

Tormenta Tropical Elbo Room. 10pm, \$5-\$10. With Shawn Reynaldo & Oro11, DJ Dodger Stadium

2 Men Will Move You Amnesia. 9pm.

SUNDAY 10

ROCK/BLUES/HIP-HOP

Nicki Bluhm and the Gramblers, Blank Tapes

Rickshaw Stop. 7:30pm, \$10.

Elegant Trash, Warbler, Johnny Lowrie Band Hemlock. 9pm, \$6.

Green River Ordinance, Jesse Thomas

Bottom of the Hill. 9pm, \$12.

John Lawton Trio Johnny Foley's. 9pm, free Ray Wylie Hubbard, Elliot Randall Cafe Du

Nord. 8:30pm, \$17-\$20 Patrick Watson, Cat Marino Great American Music Hall, 8pm, \$16-\$19.

Unknown Hinson Independent. 8pm, \$20. Emily Jane White Brick and Mortar Music Hall.

Still Flyin, Tambo Rays, Trails and Ways Rickshaw Stop. 7pm, \$10

JAZZ/NEW MUSIC

Josh Klipp Bliss Bar, 4026 24th St, SF; www.

Fabiana Passoni & Her All-Star Band Yoshi's SF. 7Pm, \$16.

FOLK/WORLD/COUNTRY

Balkan Beat Box Israel In the Gardens Festival, 750 Howard, SF; Facebook: Israel in the Gardens 2012 3pm free

Lagos Roots Afro Beat Ensemble Boom Boom San Francisco Free Folk Festival Presidio

Middle School, 450 30th Ave, SF; noon-10pm,

DANCE CLUBS

Activate! After After Hours Monroe, 473 Broadway, SF; www.monroesf.com. 6am-2pm,

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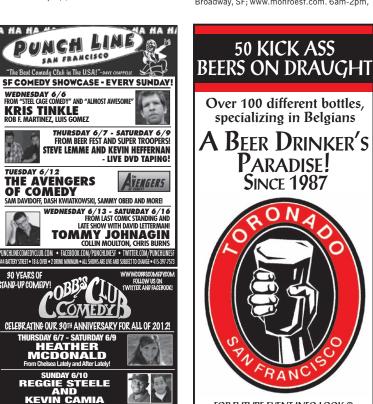
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MUSIC LISTINGS

\$10. With Emanate, James Henderson, Joseph Lee and Zenith

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, J. Boogie, Mochi Pet.

Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink

La Pachanga Blue Macaw. 2565 Mission, SF: www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa band

MONDAY 11

ROCK/BLUES/HIP-HOP

Catch Hell, Feral Cat, Death By Steamship Rock Loft, 471 Broadway, SF; (415) 846-5124. 9pm, \$5.

Damir Johnny Foley's. 9pm, free. Priester's Cue Yoshi's SF. 8pm, \$18 Sidekicks, Spraynard, Delay, Wild Moth Bottom of the Hill. 8:45pm, \$8. Sticklers, Pony Time, Creepers Hemlock.

Y Axes, Tarantula Tango, Scatter Gather, Loud Talker Elbo Room, 9Pm, \$6. Wax Idols, White Lung Knockout. 9pm.

JAZZ/NEW MUSIC

6pm, \$5.

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

Timmy Igoe Band Rrazz Room. 7:30pm, \$25.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm. Pick: Open Bluegrass Jam Amnesia. 6pm.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF;

(415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more

TUESDAY 12

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues, 8 and 10pm, \$22.

Bombshell Betty and Her Burlesqueteers, Fromagique Elbo Room. 9pm, \$10. King Loses Crown, High Society, Parade Bottom of the Hill. 9pm, \$8.

Here We Go Magic, Harriet Independent. 8pm, \$15.

Leopold & His Fiction, Rusty Maples Hemlock. 9pm, \$7.

Merrill Bazaar Cafe, 5927 California, SF; www.

bazaarcafe.net. 7pm, free.

Rhapsody of Fire, Voyager Slim's. 8pm, \$27.

Stan Erhart Band Johnny Foley's. 9pm, free. Thrice, Animals As Leaders, O'Brother Regency Ballroom. 7:30pm, \$25.

JAZZ/NEW MUSIC

Gaucho Bottle Cap, 1707 Powell, SF; www. bottlecapsf.com. 7-10pm, free.
"Jazz Voices of Poetry" Yoshi's SF. 8pm. With

Clairdee, Nicolas Beare, Shanna Carlson

Ben Vereen Rrazz Room. 8pm, \$45-\$50.

FOLK/WORLD/COUNTRY

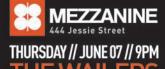
Dustbowl Revival, Devine's Jug Band St. Cyprian's, 2097 Turk, SF; www.noevalleymusicseries.com. 7:30pm, \$18.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass dub, glitch, and electro.

Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521.10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music

Study Hall John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**







FRIDAY // JUNE 08 // 9PM



SATURDAY // JUN 09 // 9PM



SUNDAY // JUN 10 // 5PM



MONDAY // JUN 11 // 8PM ER THE RAPPER



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- 6.15 THE MAGICIAN
- 6.21 NOOTHGRUSH **6.22 HORSEMEAT DISCO**
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- 6.28 J BOOG / KATCHAFIRE
- 6.29 J BOOG / KATCHAFIRE 7.03 CREAM OF BEAT
- 7.07 PUNKS JUMP UP / GIGAMESH
- 7.12 HOWARD JONES
- 7.13 SERGENT GARCIA
- 7.28 BONOBO (DJ)
- 7.29 PLAY T-DANCE
- 8.17 PARTICLE
- 8.18 LUCIANO
- 9.03 DAVID ALLAN COE

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- 6/21 THE YOUNGER LOVERS SCHOOL KNIGHTS, **GRANDMA'S BOYFRIEND**
- 6/22 THE SPYRALS, POOR SONS, WILD WILD WETS, THE ARABS
- 6/23 KICKER, P.R.O.B.L.E.M.S., MODERN PETS, ROCK BOTTOM
- 6/28 HIGH AND TIGHT, FLEXX BRONCO LONELY KINGS, PARACHUTE ON FIRE
- 7/3 YOUNG EMPIRES, HUMANS, RIO RIO
- 7/5 CORY BRANAN, AUDRA MAE
- 7/14 MOTO (PAUL CAPORINO), THE MEAT SLUTS, THE CUSTOM KICKS
- 7/26 THE ETTES
- 8/10 DEAR LANDLORD, THE MURDERBURGERS

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- Jethro Jeremiah
- Cole Tate Tom Rhodes

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- Neon Hymns
- Chasing Kings **Attaloss**

SATURDAY 06/09 9PM • \$8 ADV / \$10 DOOR

- Stone Roots Jacques Ibula
- Pr0nStar 2.0

SUNDAY 06/10 8PM • \$5 ADV & DOOR

- Poor Man's Poison Bellarios

MONDAY 06/11 8PM • \$FREE Bay Guardian Readers Poll Best Open Mic • Open mic with

Brendan Getzell

TUESDAY 06/12 9PM • \$5 ADV & DOOR • Middle Class Murder Hiwatters

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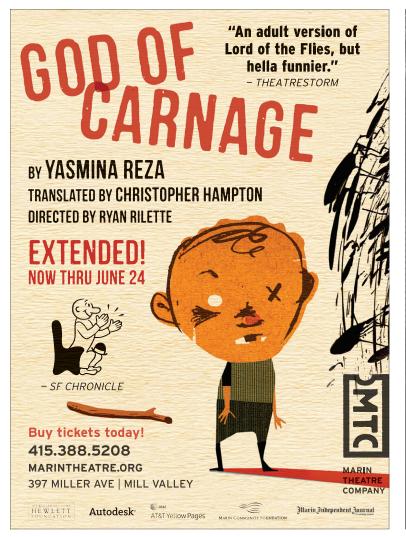
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EDITORIALS

NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

THE MALLARD







THE SF BAY GUARDIAN'S ANNUAL BAR GUIDE leads you through the Bay Area's hopping drink and cocktail scene. Virginia Miller profiles the hottest up-and-coming mixologists, Marke B. goes on an exotic cocktail safari, and

our staff picks their favorite happy hour hangs. Clubhoppers, cocktailians, lounge lizards, and dive regulars will all find a full glass of knowledge and cheer.

Advertising Deadline: FRIDAY, JUNE 8, 2012

Issue Date: WEDNESDAY, JUNE 13, 2012

Contact your account executive at (415) 487-4600 or admanagers@sfbg.com

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STAGE LISTINGS

FOR MORE ARTS CONTENT VISIT SFBG.COM/PIXEL_VISION \(\subseteq \)



GROOVELILY (FROM LEFT, GENE LEWIN, VALERIE VIGODA, AND BRENDAN BILBURN) STARS IN WHEELHOUSE AT THEATREWORKS.

PHOTO BY LESLIE LYONS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. Complete listings are located at www.sfbg.com.

THEATER

OPENING

Aftermath Stagewerx, 446 Valencia, SF; www. brownpapertickets.com. \$25. Previews Thu/7, 8pm. Opens Fri/8, 8pm. Runs Thu-Sat, 8pm. Through June 30. Theatre, Period presents Jessica Blank and Erik Jenson's docu-drama, based on interviews with Iraqi civilians forced to flee after the US military's arrival in 2003.

Lips Together, Teeth Apart New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/6-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Terrence McNally's play about two straight couples spending July 4 amid Fire Island's gay community. Reunion SF Playhouse, Stage Two, 533 Sutter, SF; (415) 677-9596, www.sfplayhouse.org. \$20. Previews Wed/6-Thu/7, 7pm; Fri/8, 8pm. Opens Sat/9, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm. Through June 30. SF Playhouse presents a world premiere drama by local playwright Kenn Rabin. "Risk Is This...The Cutting Ball New

Experimental Plays Festival" Exit on Taylor, 277
Taylor, SF; (415) 525-1205, www.cuttingball.
com. Free (\$20 donation for reserved seating; \$50
donation for five-play reserved seating pass). Opens
Fri/8, 8pm. Runs Fri-Sat, 8pm. Through July 14.
Cutting Ball's annual fest of experimental plays
features two new works and five new translations in
staged readings.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Previews Fri/8 and June 15, 8pm; Sat/9, 8:30pm. Opens June 16, 8:30pm. Runs Sat, 8:30pm; June 22, 8pm. Through July 21. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

BAY AREA

Wheelhouse TheatreWorks at the Mountain
View Center for the Performing Arts, 500 Castro,
Mtn View; (650) 463-1960, www.theatreworks.
org. \$19-69. Previews Wed/6-Fri/8, 8pm. Opens
Sat/9, 8pm. Kuns Tue-Wed, 7:30pm; Thu-Sat,
8pm (also Sat, 2); Sun, 2 and 7pm. Through July
1. TheatreWorks' 60th world premiere is a musical
created by and starring pop-rock trio GrooveLily.

ONGOING

The Full Monty Eureka Theatre, 215 Jackson, SF; www.roltheatre.com. \$25-36. Thu-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 30. Ray of Light Theatre performs the hit musical.

Fwd: Life Gone Viral Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh. org. \$20-50. Thu/7, 8pm; Sat/9, 8:30pm; Sun/10, 7pm. The internet becomes comic fodder for creator-performers Charlie Varon and Jeri Lynn Cohen, and creator-director David Ford.

100 Saints You Should Know Thick House, 1695 18th St, SF; www.therhino.org. \$10-30. Wed-Thu, 7:30pm; Fri-Sat, 8pm; Sun, 3pm. Through June 17. Theatre Rhinoceros performs Kate Fodor's comedy-drama about family love, homosexuality,

and adolescence.

Othello Phoenix Theatre, 414 Mason, SF; www. brownpapertickets.com. \$15-18. Thu/7-Sat/9, 8pm. Ninjaz of Drama performs Shakespeare's classic in a contemporary setting.

Slipping New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Daniel Talbott's drama about a gay teen who finds new hope after a traumatic breakup.

matic breakup.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through July 7. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play Not a Genuine Black Man) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Black n Blue Boys/Broken Men Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$14.50-73. Tue, Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 7pm). Through June 24. Berkeley Rep presents a world premiere from writer-performer Dael Orlandersmith (a Pulitzer finalist for 2002's Yellowman).

Crevice La Val's Subterranean, 1834 Euclid, Berk;

www.impacttheatre.com, \$10-20, Thu/7-Sat/9. 8pm. Just in case you were feeling panicked about the persistently recessed state of the economy and what might be your own less than ideal place in it, the Impact Theatre and Playground co-presentation of Lauren Yee's Crevice might help to put your woes into perspective. Slacker sibs Liz (Marissa Keltie) and Rob (Timothy Redmond) are only slightly exaggerated representatives of Generation Next; when their mother (Laura Jane Bailey) starts having a hot fling with a younger man, her orgasms open a "crevice" into an alternate reality that Rob and Liz fall into. Their navigation of their erstwhile wonder-land offers most of the play's best lines as well as the uncomfortably effective transformation of Reggie D. White from Liz's nerdish best buddy to multi-lingual Mafia killer and casual sadist. (Gluckstern) Not Getting Any Younger Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh. org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through June 30. Marga Gomez is back at the Marsh, a couple of too-brief decades after inaugurating the theater's new stage with her first solo show — an apt setting, in other words, for the writer-performer's latest monologue, a reflection on the inevitable process of aging for a Latina lesbian comedian and artist who still hangs at Starbucks and can't be trusted with the details of her own Wikipedia entry. If the thought of someone as perennially irreverent, insouciant, and appealingly immature as Gomez makes you depressed, the show is, strangely enough, the best antidote. *Note: review from the show's* 2011 run at the Marsh San Francisco. (Avila) **The Odyssey** Angel Island; (415) 547-0189, www. weplayers.org. \$40-76 (some tickets include ferry passage). Sat-Sun, 10:30am-4pm (does not include travel time to island). Through July 1. We Players

present Ava Roy's adaptation of Homer's epic poem:

an all-day adventure set throughout the nature and

buildings of Angel Island State Park. sfbG

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ON THE CHEAP

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THERE WILL NEVER BE A BETTER TIME TO ADOPT A PET — FOR FREE! — THAN THIS WEEKEND (SEE SAT/9).

On the Cheap listings are compiled by April Short. Submit items for the listings at listings@ sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 6

Tribute to a radical poet Green Arcade, 1680 Market, SF. www.thegreenarcade.com. 7pm, free. Committed political radical and award-winning writer-poet Marilyn Buck was imprisoned over 30 years for her revolutionary activities, and freed less than a month before her death from cancer at age 62. Join local author Sin Soracco (who has penned *Low Bite* and *Edge City*) in celebrating the release of Buck's posthumous release Inside/Out: Selected Poems

"Sex Money Power" exhibition Project One Gallery, 251 Rhode Island, SF. www.p1sf.com. Also Thu/7, 7pm-noon, free. This contemporary art show is about the things we all crave — sex, money, and power. Glossy and glamorized paintings by Nick Flatt depict images of these vices using a modern, graphic style.

THURSDAY 7

"Sustainable Catch": Cooking and wine pairing at NightLife California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF. calacademy.org/events. 6pm-10pm. \$12. Celebrate World Oceans Day with food and wine from Sausalito's sustainable seafood joints. Fish and Ki. Watch as chefs wield their fish expertise and razor-sharp knives as they teach on how to pair dishes with wine. Schmooze with members of local ocean conservation organizations who will also be in attendance and available to answer all your wet 'n' wild questions.

SATURDAY 9

World Naked Bike Ride Justin Herman Plaza, SF. Facebook: World Naked Bike Ride San Francisco. 11am-4pm, free. It's that time again time to get undressed to the nines and pedal alongside tens of thousands of nude crusaders the world over, who will be joining similar rides in other cities in protest of global dependency on oil cartels. Naked protests, our favorite

Maddie's Matchmaker Adoptathon Various San Francisco, Alameda, and Contra Costa County shelters. www.maddiesadoptathon. org. Also Sun/10. Today, visit 13 Bay Area pet shelters and rescue groups who are offering free canine and feline adoptions — it's the perfect day to find your new best friend. Whatever shelter you choose will benefit as well — local nonprofit Maddie's Fund will give each organization \$500 to \$2,000 for every furry friend that gets taken home

Beer cooking with Top Chef's Ryan Scott Pyramid Alehouse, 1410 Locust, Walnut Creek. www.pyramidbrew.com, 4pm-6pm, free, Arrive early to snag a seat for this live broadcast of

Cooking with Ryan Scott on KGO 18 AM. Using his favorite suds, *Top Chef*'s Scott will cook and grill, discuss pairings, and explore the beer cocktail. Pyramid will be serving up samples of the ales and infused treats featured.

Urban Agriculture coming of age farm tours Various Bay Area farms. www.iuhoakland.com. 11am-6pm, last tour starts at 5pm, \$5 per tour. The urban agriculture movement is expanding and the Institute of Urban Homesteading is inviting you to tour private backyards, frontyards, yards of every size really, to see what established urban farmers in the Bay Area are up to. Take a gander at what productive urban agriculture can look like on a small, medium, large, or extra-large urban lot by signing up for one of these home garden tours

Writers With Drinks literary night Make-Out Room, 3225 22nd St., SF. 7:30pm-9:30pm, \$5 - \$10 sliding scale. Enjoy a spoken word variety show featuring poetry, stand-up comedy, and readings from literature of many genres at an event that raises money for important local causes. Come see why Guardian readers have given it the Best of the Bay award for "Best Literary Night" six years in a row.

SUNDAY 10

Nice Collective sample sale 1999 Bryant, SF. www.nicecollective.com. www.blasthaus.com. Noon-5pm, free. Calling all fashionistas, listen to live DJ sets while you muse over temporary art installations and the modern fashion collections of this local brand. Today's shopping event includes reduced-price garments from past and present seasons, plus limited edition and prototype items.

Record your story with StoryCorps

Contemporary Jewish Museum, 736 Mission, SF. www.storycorps.org. 11am-4pm, free. This year marks the 45th anniversary of the Supreme Court case that legalized interracial marriage in the US — a day that we now honor as Loving Day. To honor this monumental ruling, StoryCorps hosts a special community recording day for multi-racial, multi-ethnic, and mixed heritage individuals couples and families Come share the story of your family — it might be chosen to become one of StoryCorps animated narrations.

MONDAY 11

Bryan Gruley whodunit author reading Book Passage Bookstore, 51 Tamal Vista, Corte Madera. www.bryangruley.com. 7pm, free, \$25 for hardcover book. While elderly residents enjoy bingo night in the small town of Starvation Lake, mysterious break-ins plague their homes. Someone is rifling through their financial and personal files, but taking nothing. When the break-ins escalate to murder, worry turns to panic. Follow the protagonist — a journalist forced to investigate the case — as author Bryan Gruley describes his new mystery novel. **SFBG**

STAND BY ME-Fri. June 8, 8PM (Doors open 7PM)

Rob Reiner directs this Stephen King coming of age story about small-town life and four young friends, Gordie, Chris, Teddy and Vern. After the death of a friend, Gordie, now adult, recounts his boyhood journey to find the body of a missing boy. Paramount Movie Classics include live Wurlitzer organ serenade, Dec-O-Win raffle, newsreel, cartoon and previews.

Admission ONLY \$5

ticketmaster.com or 800-745-3000

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AFTERIMAGE: THREE NIGHTS WITH NATHANIEL DORSKY



BAM/PFA PRESENTS

There is the world that we see, and then there is the world that artists like Mr. Dorsky see and generously share. —Manohla Dargis, New York Times



SCREENINGS:

Sunday, June 10 7:30 **RECENT FILMS** August and After, The Return, Pastourelle Nathaniel Dorsky and critic/curator Mark McElhatten in conversation



The Return, 6,10,12

Winter, 6.17.12

THE QUARTET Sarabande, Compline, Aubade, Winter

Nathaniel Dorsky in person **Sunday, June 24 7:30**

DEVOTIONAL SONGS Song and Solitude, Threnody, The Visitation Nathaniel Dorsky in person

bampfa.berkeley.edu * facebook.com/bampfa PFA THEATER: 2575 BANCROFT WAY, BERKELEY

This presentation is part of our ongoing series Afterimage: Filmmakers and Critics in Conversation, which is made possible by generous funding from the Hollywood Foreign Press Association® and the continued support of the BAM/PFA Trustees.



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OUT OF THIS WORLD: MICHAEL FASSBENDER STARS IN PROMETHEUS, OUT FRI/8. I COURTESY TWENTIETH CENTURY FOX

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Bel Ami Judging from recent attempts to shake off the gloomy atmosphere and undead company of the Twilight franchise, Robert Pattinson enjoys a good period piece, but hasn't quite worked out how to help make one. Last year's Depressionera Water for Elephants was a tepid romance, and Declan Donnellan and Nick Ormerod's belle epoque – set *Bel Ami* is an ungainly, oddly paced adaptation of the Guy de Maupassant novel of the same name. A down-and-out former soldier of peasant stock, Georges Duroy (Pattinson) — or "Bel Ami," as his female admirers call him gains a brief entrée into the upper echelons of France's fourth estate and parlays it into a more permanent set of social footholds, campaigning for the affections of a triumvirate of Parisian power wives (Christina Ricci, Uma Thurman, and Kristin Scott Thomas) as he makes his ascent. His route is confusing, though; the film pitches forward at an alarming pace, its scenes clumsily stacked together with little character development or context to smooth the way, and Pattinson's performance doesn't clarify much. Duroy shifts perplexingly between rapacious and

soulful modes, eyeing the ladies with a vaguely carnivorous expression as he enters drawing rooms, dining rooms, and bedrooms, but leaving us with little sense of his true appetites or other motivations. (1:42) Clay, Smith Rafael.

Double Trouble When crooks nab a priceless

painting from a Taipei museum, two security

– wannabe hero Jay (Jaycee "Son of Jackie" Chan) and Chinese-tourist-on-vacation Ocean (Xia Yu) - reluctantly team up to recover the piece. A road trip of sorts ensues, laden with petty bickering, wacky melees, bonding moments, mistaken identity, gangsters both com ical and sinister, and other buddy-comedy trappings. As expected, there are a few high-flying fight scenes; in the film's production notes, direcby the Rush Hour movies. Alas, Chan is neither as charismatic nor as breathtakingly nimble as his be noted, however, that one of the slithery art thieves is played by underwear model Jessica C. famed in Hong Kong for her "police siren boobs. ing dawn amid bare trees — the twigs in the foreground almost imperceptibly developing definition and the sky gradually growing ever lighter and pinker in the corners of the frame — beautifully exemplifies the crux of this wellwrought, refined noir, which spins slowly on the even the most moneyed echelons of Moscow. Sixtyish former nurse Elena (Nadezhda Markina) is still little more than a live-in caretaker for Vladimir (Andrey Smirnov), her affluent husband of almost 10 years. She sleeps in a separate bed in their modernist-chic condo and dutifully funnels money to her beloved layabout son and his family. Vladimir has less of a relationship with his rebellious bad-seed daughter (Yelena Lyadova), who may be too smart and hedonistic for her own good. When a certain unlikely reunion threatens Elena's survival — and what she perceives as the breaks over the seemingly obedient hausfrau, and she's driven to desperate ends. Bathing his scenes in chilled blue light and velvety dark shadows, filmmaker Andrey Zvyagintsev (2003's *The* Return) keeps a detached but close eye on the proceedings while displaying an uncanny talent from his performers. (1:49) Lumiere. (Chun) Madagascar 3: Europe's Most Wanted The animated zoo animals (voiced by Ben Stiller, Chris join a circus. Hence the clown wigs. (1:33) even as a bona fide senior, Jane Fonda continues to embody this country's ambivalence toward women? I suspect it's a testament to her actorly prowess and sheer charisma that she's played such a part in defining several eras' archetypes from sex kitten to counterculture-heavy Hanoi Jane to dressed-for-success feminist icon to aerobics queen to trophy wife. Here, among the talents in Bruce Beresford's intergenerational chick-flick-gone-indie as a loud, proud, and largeclipse her paler, less colorful offspring, women like Catherine Keener and Elizabeth Olsen, who ordinarily shine brighter than those that surround them. It's ostensibly the tale of highpowered lawyer Diane (Keener): her husband (Kyle MacLachlan) has asked for a divorce, so in a not-quite-explicable tailspin, she packs her kids, Zoe (Olsen) and Jake (Nat Wolff), into the car and heads to Woodstock to see her artist mom Grace (Fonda) for the first time in two decades. Grace is beyond overjoyed — dying to introduce the grandchildren to her protests, outdoor concerts, and own personal growhouse — while urbanite Diane and her kids find attractive, natch, diversions in the country, in the form of Jude (Jeffrey Dean Morgan), Cole (Chace Crawford), and Tara (Marissa O'Donnell). Yet there's a lot of troubled water for the mother and daughter to cross, in order to truly come together. Despite some strong characterization and dialogue, Peace doesn't to the some patchy storytelling: the schematic rom-com arch fails to provide adequate scaffolding to support the required leaps of faith. But that's not to deny the charm of the highly identifiable, generous-spirited Grace, a familiar Bay Area archetype if there ever was one, who Fonda who was making up the rules as she went along.

Prometheus Ridley Scott returns to Alien (1979) turf with this sci-fi thriller starring Charlize Theron, Michael Fassbender, Idris Elba, Noomi Rapace, and Guy Pearce. (2:03)

ONGOING

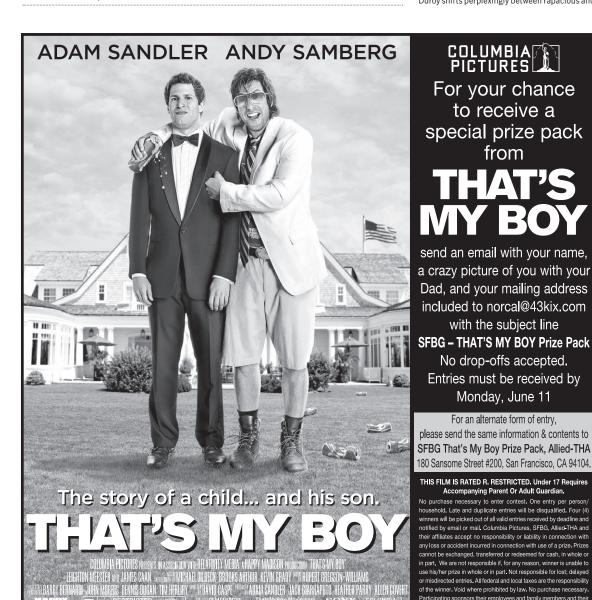
Bernie Jack Black plays the titular new assistant funeral director liked by everybody in smalltown Carthage, Tex. He works especially hard to ingratiate himself with shrewish local widow Marjorie (Shirley MacLaine), but there are benefits - estranged from her own family, she not only accepts him as a friend (then companion, then servant, then as virtual "property"), but makes him her sole heir. Richard Linklater's latest is based on a true-crime story, although in execution it's as much a cheerful social satire as I Love You Philip Morris and The Informant! (both 2009), two other recent fact-based movies about likable felons. Black gets to sing (his character being a musical theater queen, among other things), while Linklater gets to affectionately mock a very different stratum of Lone Star State culture from the one he started out with in 1991's Slacker. There's a rich gallery of supporting characters, most played by little-known local actors or actual townspeople, with Matthew McConaughey's vainglorious county prosecutor one delectable exception. Bernie is its director's best in some time, not to mention a whole lot of fun. (1:39) Embarcadero, Smith Rafael. (Harvey)

A Cat in Paris This year's Best Animated Film nominees: big-budget entries Kung Fu Panda 2, Puss in Boots, and eventual winner Rango, plus Chico and Rita, which opened just before Oscar night, and French mega-dark-horse A Cat in Paris. Sure, Jean-Loup Felicioli and Alain Gagnol's film failed to cash in on 2011's Paris craze, but it's still a charming if featherweight noir caper, being released stateside in an English version that features the voices of Marcia Gay Harden and Anjelica Huston. A streetwise kitty named Dino spends his days hanging with Zoey, a little girl who's gone mute since the death of her father — a cop killed in the line of duty. Zoey's mother (Harden), also a cop, is hellbent on catching the murderer, a notorious crook named Costa who runs his criminal empire with *Reservoir Dogs*-style imprecision. At night, Dino sneaks out and accompanies an affable burglar on his prowlings. When Zoev falls into Costa's clutches, her mom, the thief, and (natch) the feisty feline join forces to rescue her, in a series of rooftop chase scenes that climax atop Notre Dame. At just over an hour, A Cat in Paris is sweetly old-fashioned and suitable for audiences of all ages, though staunch dog lovers may raise an objection or two. (1:07) Opera Plaza. (Eddy)

The Color Wheel Carlen Altman, a nervous comedian who moonlights as a Jewish rosary maker, was doing stand-up in Brooklyn when filmmaker Alex Ross Perry approached her about collaborating on a project. The idea for a brother-sister movie came to be: *The Color Wheel*, a droll and perverse take on vexed lives in transition, tinged with 16mm. Perry directed, produced, and edited the film while co-writing with Altman When the film begins, a dopey JR (Altman) shows up at the apartment of her misanthropic brother Colin (Perry). JR convinces him to help move her stuff out of her professor ex-boyfriend's place. Inevitably, their Northeastern road trip follows other tangents, taking the pair on a hilarious and sad journey that raises more questions than answers about their fraught relationship. They meet a lot of jerks, but no one more so than themselves; their characters, filterless with no desire to grow up or shut up, are far behind everyone they encounter. With all its zeitgeisty humor and lovably awful people, The Color Wheel takes some dark turns — it begins as a charming, dour comedy, but ends up viscerally queasy and pitiful, with its two leads as mixed-up as ever. (1:23) Roxie. (Rvan Lattanzio)

I Wish It's tempting to hold Hirokazu Kore-eda's I Wish up to that other kids adventure story in the theaters, Wes Anderson's Moonrise Kingdom, but that's a disservice to Anderson: his arch look back at an age of innocence comes off as loftily contrived in contrast to this gently empathetic, ground-level view of children's dreams and desires one that falls well short of preciousness, thanks to Kore-eda's acute eye for a changing Japan Brothers Koichi and Ryunosuke (real-life sibs Koki and Ohshiro Maeda) are living apart like their two parents: the former bunks with his mother (Nene Otsuka) and grandparents in Kagoshima, where he plots to get his parents together again and frets

CONTINUES ON PAGE 38 <<



tor David Hsun-Wei Chang reveals he was inspired father (and, obvi, Xia is no Chris Tucker). It should So there's that. (1:29) *Metreon.* (Eddy) **Elena** The opening, almost still image of breakstreams of dog-eat-dog survival that rush beneath survival of her own spawn — a kind of deadly dawn for plucking the telling detail out of the wash of daily routine and coaxing magnetic performances Rock, David Schwimmer, and Jada Pinkett Smith) Peace, Love and Misunderstanding How is that er-than-life hippie earth mama, she threatens to quite fly — or make much sense at its close — due charges with the joy and sadness of fallible parent

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(1:36) Embarcadero, Smith Rafael. (Chun)











FILM LISTINGS

CONT>>

over the ash-spewing still-active volcano; the latter is busy enabling his laid-back guitar-playing father (Jo Odagiri of 2003's Bright Future) on the other side of the island, where he grows fava beans, eats takeout, and hangs out with pals like budding actress Megumi (Kara Uchida). These offspring of Peter Pan-like parents, who have had a tough time growing up and fulfilling their own dreams, have been forced to grow up fast — but Koichi is pinning his hopes on something faster: the new bullet train line that will link his town with his brother's. He gets it in his mind that if a wish is made when the first trains pass each other, a miracle, like his bickering parents' reunion, will occur. The kids conspire to grab to that magical moment, by hook or crook, and a little help from an elderly couple that might have stepped out of an older, more gracious Japan, as rhapsodized by Yasujiro Ozu. And as with his devastating portrait of abandoned kids eking out a living on their own, Nobody Knows (2004), Koreeda effortlessly coaxes great performances out of his child actors. Like Nobody Knows's Akira, Koichi and Ryunosuke are determined to persevere, post-familial meltdown, through all personal Armageddons, be they triggered by volcano, tsunami, or heartbreak. (2:08) Opera Plaza, Smith

Moonrise Kingdom Does Wes Anderson's new film mark a live-action return to form after 2007's disappointingly wan Darjeeling Limited? More or less. Does it tick all the Andersonian style and content boxes? Indubitably. In the most obvious deviation Anderson has taken with Moonrise, he gives us his first period piece, a romance set in 1965 on a fictional island off the New England coast. After a chance encounter at a church play, pre-teen Khaki Scout Sam (newcomer Jared Gilman) instantly falls for the raven-suited, sable-haired Suzy Bishop (Kara Hayward, ditto). The two become pen pals, and quickly bond over the shared misery of being misunderstood by both authority figures and fellow kids. The bespectacled Sam is an orphan, ostracized by his foster parents and scout troop (much to the dismay of its straight-arrow leader Edward Norton). Suzy despises her clueless attorney parents, played with gusto by Bill Murray and Frances McDormand in some of the film's funniest and best scenes. When the two kids run off together, the whole thing begins to resemble a kind of tween version of Godard's 1965 lovers-on the-lam fantasia Pierrot le Fou. But like most of Anderson's stuff. it has a gauzy sentimentality more akin to Truffaut than Godard. Imagine if the sequence in 2001's The Royal Tenenbaums where Margot and Richie run away to the Museum of Natural History had been given the feature treatment: it's a simple yet inspired idea, and it becomes a charming little tale of the perils of growing up and selling out the fantasv. But it doesn't feel remotely risky. It's simply too damn tame. (1:37) Metreon, Sundance Kabuki. (Michelle Devereaux)

Snow White and the Huntsman It's unclear why the zeitgeist has blessed us this year with two warring iterations of the Snow White fairy tale, one broadly comedic (April's Mirror Mirror), one starkly emo. But it was only natural that Kristen Stewart would land in the latter render ing, breaking open the hearts of swamp beasts and swordsmen alike with the chaste glory of her mien. As Snow White flees the henchmen and hired killers dispatched by her seriously evil stepmother, Queen Ravenna (Charlize Theron), and traverses a blasted, virulent forest populated with hallucinogenic vapors and other life-threatening obstacles, Stewart need not act so much as radiate a dazzling benignity, weeping the tears of a martyr rather than a frightened young girl. (Unfortunately, when required to deliver a rallying declaration of war, she sounds as if she's speaking in tongues after a heavy hit on the crack pipe.) It's slightly uncomfortable to be asked, alongside a grieving, drunken huntsman (*The Avengers*' Chris Hemsworth), a handful of dwarfs (including Ian McShane and Toby Jones), and the kingdom's other suffering citizenry, to fall worshipfully in line behind such a creature. But first-time director Rupert Sanders's film keeps pace with its lovely heroine visually, constructing a gorgeous world in which armies of black glass shatter on battlefields, white stags dissolve into hosts of butterflies, and a fairy sanctuary within the blighted kingdom is an eye-popping fantasia verging on the hysterical. Theron's Ravenna, equipped in modernist fashion with a backstory for her sociopathic tendencies, is credible and captivating as an unhinged slayer of men, thief of youth, destroyer of kingdoms, and consumer of the hearts of tiny birds. (2:07) Metreon, 1000 Van Ness. (Rapoport) SFBG



SLASHER CLASSIC THE BURNING (1981), FEATURING A KILLER BEFORE-THEY-WERE-FAMOUS CAST THAT INCLUDES HOLLY HUNTER, PLAYS THE CASTRO SAT/9.

Schedules are for Wed/6-Tue/12 except where noted. Director and year are given when available Double features (and more) are marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF: www.atasite.org. \$6. "Colectivo Cinema Errante presents: Brazilian Voices of Cinema:" Limite (Peixoto, 1931) with "Clarice's Cups" (Piffer, 2011) Sun 8

CASTRO 429 Castro, SF: (415) 621-6120. www.castrotheatre.com. \$7.50-11. Titanic 3D (Cameron, 1997/2012) Wed-Thu, 7 (also Wed, 2:30). **Yellow Submarine** (Dunning, 1968), Fri and Sun-Tue, 7, 9 (also Sun, 2:30, 4:45). Newly restored version. "Midnites for Maniacs: Killer Summer All-Day Five Film Fest:" • One Crazy Summer (Holland, 1986), Sat, 2:30; Wet Hot American Summer (Wain, 2001), Sat, 4:45; Friday the 13th (Cunningham, 1980), Sat, 7:15; Dead Alive (Jackson, 1992), Sat, 9:20; **The Burning** (Maylam, 1981), Sat, 11:30. \$13 for one or all five films.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www. cafilm.org. \$6.75-10.25. **Bernie** (Linklater, 2012), call for dates and times. First Position (Kargman, 2011), call for dates and times. I Wish (Kore-eda. 2011), call for dates and times. **Bel Ami** (Donnellan and Ormerod, 2012). June 8-14, call for times.

Peace, Love and Misunderstanding (Beresford, 2011). June 8-14, call for times. Shining Night: A Portrait of Composer Morten Lauridsen (Stillwater, 2012), Sun. 7, With film subject Morten Lauridsen and filmmaker Michael Stillwater in

"FILM NIGHT IN THE PARK" This week: Central Field, Broadway at Bank, Fairfax; www.filmnight org. Donations accepted. Rio (Saldanha, 2011),

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Peter Greenaway: Cinema and Painting:" Rembrandt's J'Accuse (Greenaway, 2008), Fri, 7; **Nightwatching** (Greenaway, 2007), Sat. 6. "From the Collection:" "Trailer Trash: A Mini-Movie Extravaganza," Fri, 8:50. "Three Czech New Wave Classics:" Daisies (Chytilová, 1966), Sat, 8:30.

"Afterimage: Three Nights with Nathaniel Dorsky:" Films of Nathaniel Dorsky: Recent Films (2010-2012)," Sun, 7:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. "New Czech Film Films US Tour 2012:" Long Live the Family (Sedlácek, 2011), Wed, 6:30; Leaving (Havel, 2011), Thu, 6:30. **The Color Wheel** (Ross Perry, 2011) Wed-Thu 7-15 9

SF FILM SOCIETY CINEMA 1746 Post SF \$10-11. Hide Away (Evre. 2011). Wed-Thu. 3. 5. 7. 9. The Story of Film: An Odyssey, Part Two: Expressionism, Impressionism, and Surrealism: Golden Age of World Cinema (1920s) and The Arrival of Sound (1930s) (Cousins, 2011), Sat, noon. British TV series; new episodes every Sat through June 21. **The Wages of Fear** (Clouzot, 1953), June 8-14, 2:30, 5:30, 8:30. New 35mm print.

TOP OF THE MARK InterContinental Mark Hopkins, One Nob Hill, SF; www.topofthemark. com. Free. "Summer Movie Nights:" Mary Poppins (Stevenson, 1964), Tue, 7:30. Wine tasting at 5:30.

2969 MISSION SF; www.answersf.org. \$5-10 (no one turned away for lack of funds). **Under the Bombs** (Aractingi, 2007), Sat, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "New Filipino Cinema:" **Niño** (Arcenas, 2011), 7. New Highliothienia: Nini (Arcenas, 2011), Thu, 7:30; Kano: An American and His Harem (Jimenez, 2010), Fri, 1; "Poetry and Mystery: Films By John Torres," Fri, 4; At the Corner of Heaven and Earth (de Guzman, 2011), Fri, 7; Boundary (Bautista, 2011), Fri, 9; "Sex, Drugs, and the Avant-Garde: Filipino Shorts," Sat, 1; Six Degrees of Separation from Lilia Cuntapay (Jadaone, 2011), Sat, 4; Rakenrol (Henares, 2011), Sat, 7; Remington and the Curse of the Zombadings (Castro, 2011), Sat, 9:30; Friday Friday (Various directors, 2011), Sun, 1; Mondomanila (de la Cruz, 2011), Sun, 3; Crossfire (Mardoquio, 2011), Sun, 5; **Amok** (Fajardo, 2011), Sun, 7; **Forever Loved** (Gozum, 2012), Sun, 2 (free screening in YBCA Large Conference Room). Novellus Theater, 700 Howard, SF: www.gwocmap.org, Free, "Queer Women of Color Film Festival," Fri-Sun. sfbG

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www. balboamovies.com

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente, 661-2539 Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650. Lumiere California/Polk, 267-4893

Marina Theatre 2149 Chestnut. www.Intsf. com/marina theatre

Metreon Fourth St/Mission, 1-800-FANDANGO, 1000 Van Ness 1000 Van Ness. 1-800-231-

Opera Plaza Van Ness/Golden Gate. 267-4893. Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post, www.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston, 221-8182. Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980. AMC Bay Street 16 5614 Shellmound,

Emeryville. (510) 457-4262. California Kittredge/Shattuck, Berk. (510)

Cerrito 10070 San Pablo, El Cerrito. (510)

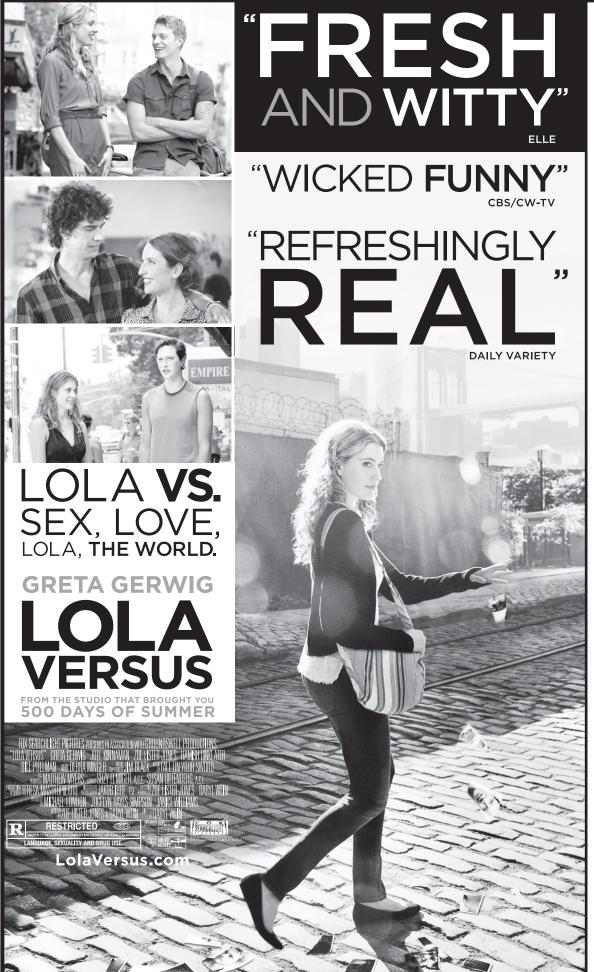
Emery Bay 6330 Christie, Emeryville. (510)

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980

UA Berkeley 2274 Shattuck, Berk. (510) 843-

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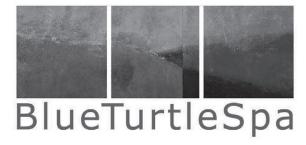
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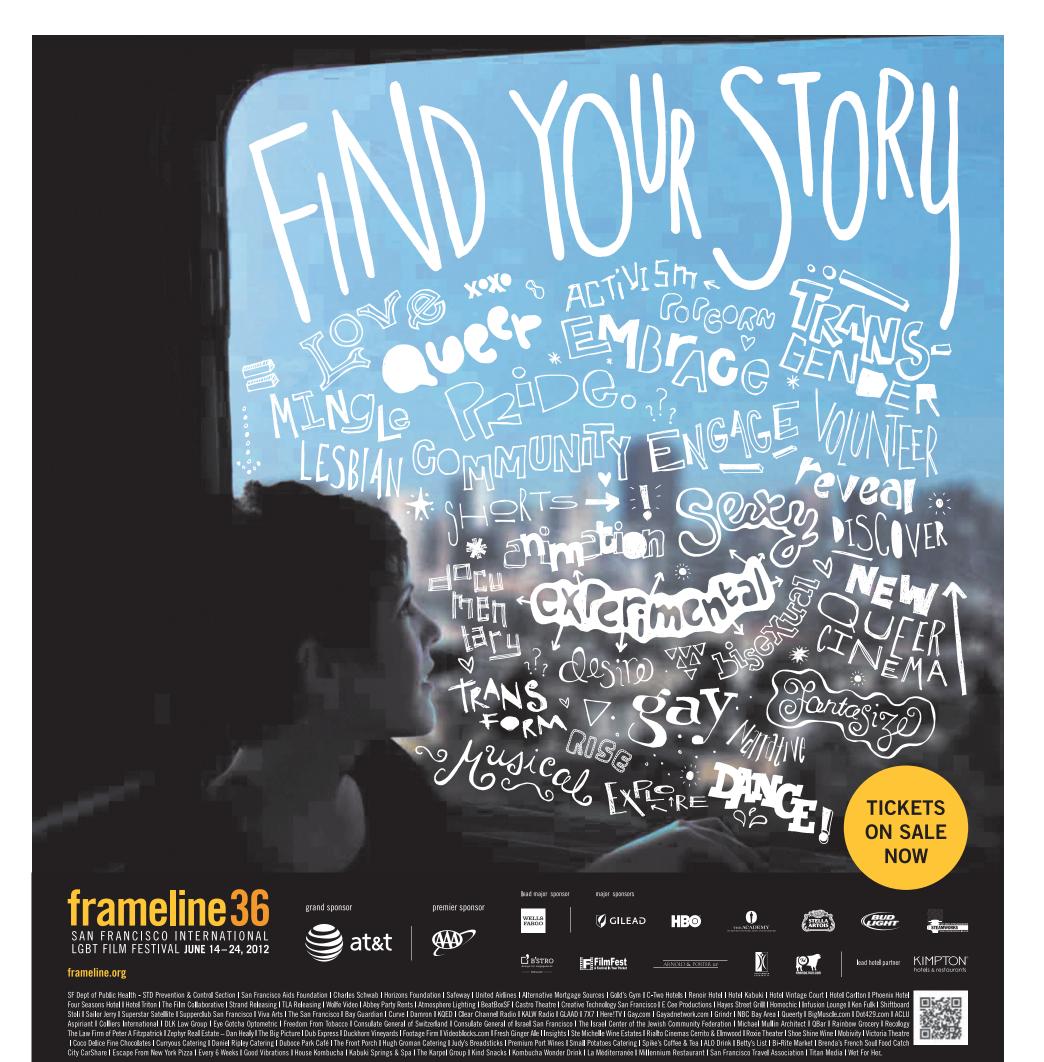


Deadline for entries is June 13. Passes limited and available while supplies last. Limit one entry per person/household.

THIS FILM IS RATED R. No one under 17 will be permitted.

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ANNOUNCEMENTS

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343044-00 The following person is doing business as 1. Mike and Maaike, Inc. 2. Mike & Maaike, Inc. 3. Mike and Maaike 4.
Mike & Maaike 1383 15th Avenue, San
Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the abovelisted fictitious business name on the date February 16, 2005. Signed by Maai-ke Evers, Principal Officer. This statement was filed by Jennifer Wong, Deputy County Clerk on April 27, 2012, L#113609 May 23, 30, June 6 and 13, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343192-00 The following person is doing business as Fernandez Landscaping 310 Hamilton Street #1, San Francisco, CA 94134. This business is conducted by an individual Registrant commenced business under the above-listed fictitious business name on the date May 2, 2012, Signed by Jesus Perez. This statement was filed by Alex Liang, Deputy County Clerk on May 2, 2012. **L#113603 May 23, 30, June 6** and 13, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. AO343300-00 The following person is doing business as Smarter Peripherals 371 Raymond Avenue, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name the above-listed fictitious business name on the date February 8, 2012. Signed by Joseph Chung. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 8, 2012. L#113601 May 16, 23, 30 and June 6, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343340-00 The following person is doing business as go SF Car Service 2398 Pacific Ave. #308, San Francisco, CA 94115. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date May 10, 2012. Signed by Mehmet Touz owner + member. This state-ment was filed by Mariedyne L. Argente, Deputy County Clerk on May 10, 2012. L#113598 May 16, 23, 30 and June

FICTITIOUS BUSINESS NAME STATE MENT FILED NO. A-0343359-00 The following person is doing business as **Sun & Moon Ensemble** 1924 Union Street Suite 2, Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 10, 2012, Signed by Mary Lexa. This statement was filed by Michael Jaldon, Deputy County Clerk on May 10, 2012. L#113600 May 16, 23, 30 and June 6, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343360-00 The fol-lowing person is doing business as **Hipp Kitchen** 236 West Portal Ave. Ste 505, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above listed fictitious business name on the listed nictitious business name on the date June 1, 2008. Signed by Thomas Herndon. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 10, 2012. L#113604 May 23, 30, June 6 and 13, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343383-00 The following person is doing business as **Voxa** 1087 Mission Street, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date May 1 2012 Signed by Erica Bjornsson, COO. This statement was filed by Jennifer Wong, Deputy County Clerk on May11, 2012. L#113610 May 23, 30, June 6 and 13, 2012

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVER-AGE LICENSE Date of Filing Application: May 29, 2012. To Whom It May Concern: The name of the applicant is: VENGA, INC. The applicant listed above is apply ing to The Department of Alcoholic Bever age Control to sell alcoholic beverages at 443 VALENCIA STREET, SAN FRANCISCO, CA 94110-3414. Type of License Applied for: **41 – ON-SALE BEER AND WINE** -EATING PLACE. Publication dates: June 6, 2012, L#100003

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343432-00 The following person is doing business as Sunset Business System 2228 45th Avenue, San Francisco, CA 94116. This business is conducted by an individual. business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 15, 2012. Signed by Dung Quach. This statement was filed by Alex Liang, Deputy County Clerk on May 15, 2012. L#113608 May 23, 30, June 6 and 13, 2012. 6 and 13, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343440-00 The following person is doing business as Art Shade Shop 698 14th Street, San Francisco, CA 94114. This business Registrant commenced business under the above-listed fictitious business name on the date March 15, 1987. Signed by Jeffrey Vidali. This statement was filed by Michael Jaldon, Deputy County Clerk on May 15, 2012. L#113607 May 23, 30, June 6 and 13, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343462-00 The following person is doing business as Crepe Madame 2010 19th Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the abovelisted fictitious business name on the date N/A. Signed by Laetitia Verdeaux.
This statement was filed by Maribel
Jaldon, Deputy County Clerk on May 16,
2012. L#113602 May 23, 30, June 6 and 13, 2012

FICTITIOUS BUSINESS NAME STATE MENT FILED NO. A-0343527-00 The following person is doing business as HAKKASAN SAN FRANCISCO One Kearny Street, San Francisco, CA 94108. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Richard Miyashiro, Operation Director This statement was filed by Jennifer Wong, Deputy County Clerk on May 18. 2012. **L#113613 May 30**, June **6**, **13** and 20, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343603-00 The following person is doing business as PL Wholesale Distribution 1257 Avenidas Las Brisas San Jose, CA 95131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick Luong. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 22, 2012. **L#100001**, June 6, 13, 20, and 27, 2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548671. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Frederick Wayne Lender for change of name TO ALL INTERESTED PERSONS: Petitione Frederick Wayne Lender filed a petition with this court for a decree changing names as follows: Present Name Frederick Wayne Lender. Proposed Name: Phred Lender. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 24, 2012. Time: 9:00 AM room 514.5 girand by Dendel Sullivar Provided. 514. Signed by Donald Sullivan, Presiding Judge on May 22, 2012. Endorsed Filed San Francisco County Superior Court on May 22, 2012, by Deborah Steppe, Deputy Clerk. **Publication dates June 6, 13, 20, and 27, 2012.** L**#100002**

PUBLIC NOTICE OF MEETING

SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS FULL REGULAR MEETING 1035 MARKET STREET, SUITE 400 SAN FRANCISCO, CA 94103 JUNE 20, 2012 6:00-9:00 PM

Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, June 20, 2012 in the 3rd floor swing space room at San Francisco AIDS Foundation located at 1035 Market Street in San Francisco, CA. STATEMENT OF ABANDONMENT OF USE

OF FICTITIOUS BUSINESS NAME The registrant listed below have abandoned the use of the fictitious business name Salle Muical Arts 1632 C Market Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0342282-00 3/27/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elizabeth Ann Lowell 719 Jackson Street, Albany CA 94706. This business was conducted by a general partnership. Signed Elizabeth Lowell. Dated: May 7, 2012 by Mariedyne L. Argente Deputy County Clerk #113611 May 30, June 6, 13 and 20, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343628-00 The following person is doing business as Twin Peaks Auto Service 598 Portola Drive, San Francisco, CA 94131. This business is conducted by a general part-nership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Johnny G. Cheng. This statement was filed by Michael Jaldon, Deputy County Clerk on May 23, 2012. **L#113612 May 30, June** 6, 13 and 20, 2012

FICTITIOUS BUSINESS NAME STATE-MENT FILED NO. A-0343681-00 The Following person is doing business as Bay City Designs 817 Carolina Street, San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick OiDonogue. This statement was filed by Maribel Jaldon, Deputy County Clerk on May 25, 2012. **L#113614 May 30, June** 6, 13 and 20, 2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-12-548668. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102 PETITION of Toader Vornicu for change of name. TO ALL INTERESTED PERSONS: Petitioner Toader Vornicu filed a petition with this court for a decree changing names as follows: Present Name Toader Vornicu. Proposed Name: **Theodore** Vornicu THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why not be granted. NOTICE OF HEARING
Date: July 24, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on May 21, 2012. Endorsed Filed San Francisco County Superior Court on May 21, 2012, by Elias Butt, Deputy Clerk. Publication May 30, June 6, 13 and 20, 2012. L#113615

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548655. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Heather Marcroft for change of name, TO ALL INTERESTED PERSONS Petitioner Heather Marcroft filed a petition with this court for a decree changing names as follows: Present Name Heather Ann Marcroft. Proposed Name: **Heather** Ann York . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on May 11, 2012. Endorsed Filed San Francisco County Superior Court on May 11, 2012, by Rossaly De la Vega, Deputy Clerk. **Publication May 23, 30, June 6 and 13, 2012. L#113606**

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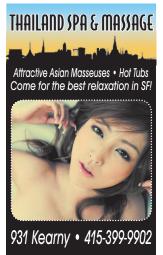












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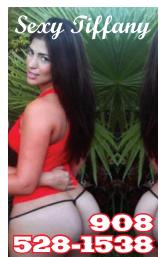
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PUBLIC NOTIFICATION

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Normally, researchers ask the patient, legal guardian or surrogate for consent before a patient is enrolled into a study. Because a patient with a serious injury will not be able to give consent when they arrive at SFGH, the surgeons will enroll patients into the study without getting consent. This is called, "Exception from Informed Consent" (EFIC). We will contact a legal guardian or surrogate as soon as possible to tell them about this study and get their permission for the patient to remain in the study. Patients' can choose to drop out of the study at any time.

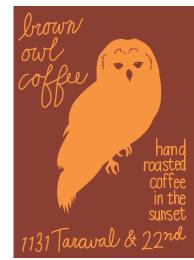
The reason you are seeing this handout is we want to let the community know about this study. We also want to provide contact information and resources where you can learn more about the study, including an option to decline to take part in the study in the event you are injured. This study is approved by the UCSF Committee on Human Research

PROPPR Contact Information

San Francisco General Hospital Primary Investigator - Mitchell Cohen, MD, FACS Study Coordinators - M. Nelson, RN, MPA & A. Daley, MA Phone: 415.206.4799/Email: daleya@sfghsurg.ucsf.edu

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